HOW TO SET UP YOUR GUITAR IN 12 EASY STEPS!

Guitar One™

THE MAGAZINE YOU CAN PLAY

GUITAR ONE TABS

ALTER BRIDGE
Open Your Eyes

RAGE AGAINST THE MACHINE
Killing in the Name

JOE PASS
Joy Spring

INCUBUS
Talk Shows on Mute

EXTREME
Hole Hearted

10 BLUES RIFFS

MUDDY WATERS

OTIS RUSH

BUDDY GUY

AND MORE

JOHNNY HILAND'S
ADVANCED COUNTRY TECHNIQUES

PLUS!

REGGAE RHYTHMS

PENTATONIC POWER

SCALE SEQUENCING

THE FULL TREMONTI

THE END of CREED! THE BIRTH of ALTER BRIDGE!

EXCLUSIVE LESSON

MARK'S SHRED SECRETS REVEALED

SOLO GUITAR ARRANGEMENT

GUNS N' ROSES "SWEET CHILD O' MINE"

$7.99US $9.99CAN

10>

future network usa

0 09281 02142 1

OCTOBER 2004 • Guitaronemag.com
$7.99 USA • $9.99 CAN.

THE ONLY ROCK LEGEND THAT HASN'T AGED A BIT.

FOR OVER 40 YEARS OUR CABINETS HAVE BEEN THE MOST RECOGNIZABLE FACE IN ROCK AND ROLL.
CHECK OUT WWW.MARSHALLAMPS.COM/CABS FOR INFORMATION ON OUR FULL LINE OF CABINETS.

©2004 MARSHALL USA, 316 S. SERVICE ROAD, MELVILLE, NY 11747 • (631) 390-8737 • WWW.MARSHALLAMPS.COM

Marshall
Marshall
Marshall
Marshall
Marshall
Marshall
Marshall
Marshall
Marshall
1960

USE IT.
ABUSE IT.
STOMP ON IT.
BLAZE ON.

-eddie van halen

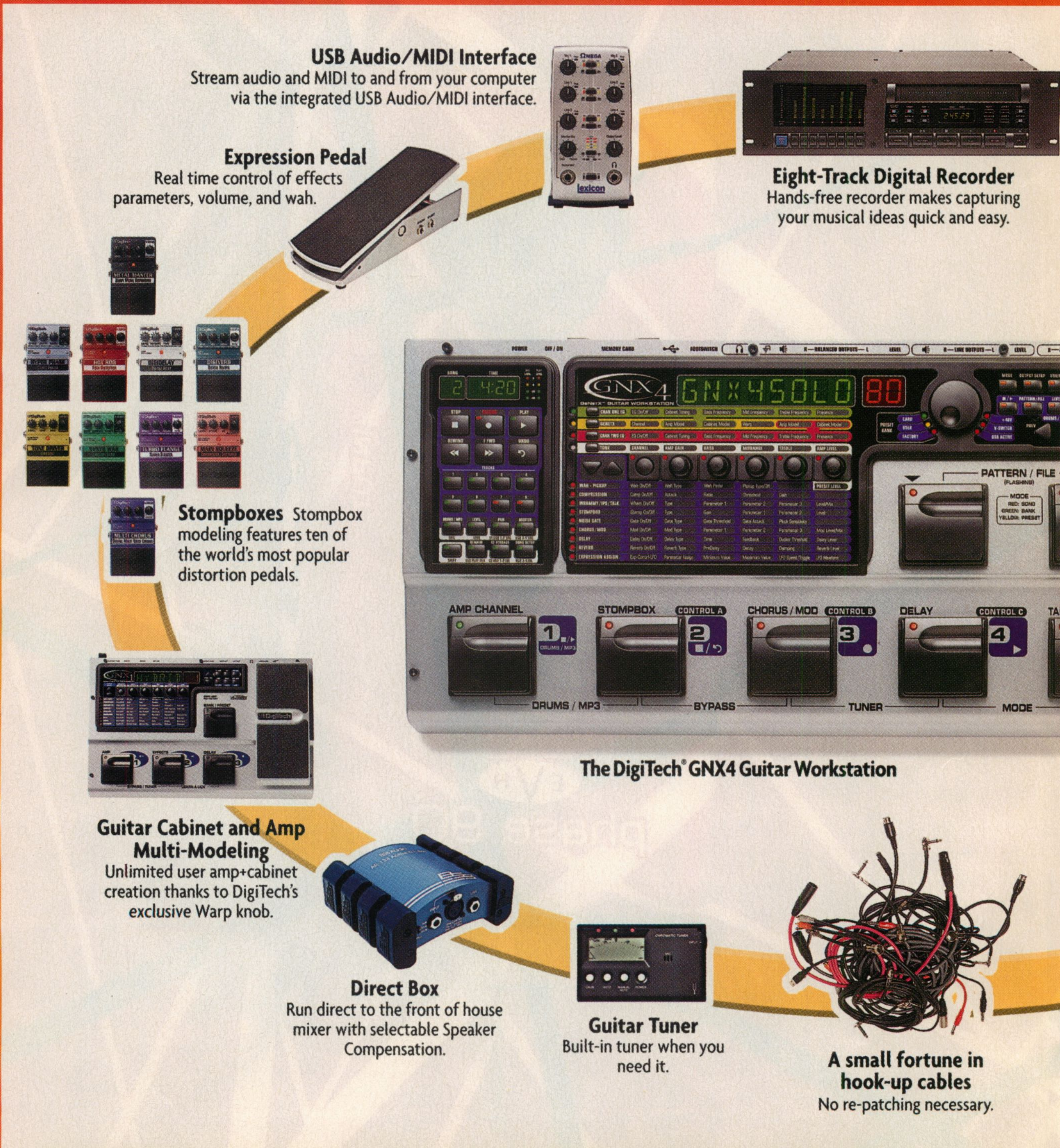
GO TO WWW.JIMDUNLOP.COM LIVE TO PLAY LIVE.

DUNLOP

SPEED
OUTPUT
MXR
INPUT
EVH
phase 90

Just exactly what *is* a

DIGITECH® GNX4 MULT-IMODELING GUITAR WORKSTATION

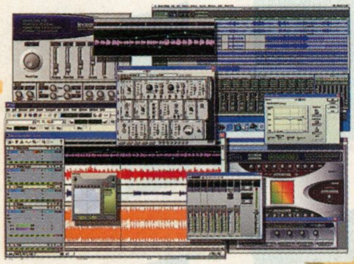


Made in the USA ■ Designed by fanatic, guitar-playing engineers in the Rock 'n' Roll underground of Salt Lake City ■ E-mail

©2004 DigiTech. All Rights Reserved

A Harman International Company

Guitar Workstation™?



Multitrack Recording Software
Professional Mac®/PC recording and editing suite featuring Lexicon® reverb plug-in.

MP3 Player
Play along with your own backing tracks or practice with lesson downloads.

USB CF Reader
Built-in card reader for easy transfer of files to and from your computer.

Drum Machine
Over 100 rhythms and 8 different drum kits. Even play your own MIDI patterns.

Mic Preamp High quality dbx® mic pre with 48V phantom power accepts both dynamic and professional condenser mics.

Mixer Flexible mixing of your recorded projects and routing of all inputs and outputs.

What happens when a bunch of fanatic, guitar-playing engineers combine the world's most advanced modeling guitar processor and a studio full of equipment into a single integrated package? You get the ultimate guitar player's tool: **The Guitar Workstation**™.

They jammed several thousand dollars worth of gear into a single floor unit. But they didn't stop there. Since when you're playing, you have your hands full, they also designed an intelligent, ***hands-free*** user interface to make it all work the way a guitar player thinks. It's there at your feet ready to record when inspiration strikes.

Not only is a Guitar Workstation™ a great tool in the studio, it can also follow you on stage and be your entire live rig as well.

Would you expect anything less from DigiTech®, the world's leader in guitar modeling processors?

Discover all the things you can do with a Guitar Workstation™ by e-mailing or calling for your free GNX4 Applications Guide. But, if you've already seen enough, head on down to your local DigiTech® dealer and experience The Guitar Workstation™ for yourself.

GNX4 Guitar Workstation

- Built-in 8-Track Digital Recorder
- Built-in 24-bit USB Computer Audio/MIDI Interface
- Built-in General MIDI Drum Machine
- Built-in MP3 Player
- Built-in USB Compact Flash Card Reader
- Built-in 8 x 8 x 4 Mixer
- Built-in dbx® Mic Preamp w/48v Phantom Power
- Built-in Direct Box with Active Speaker Compensation
- Hands-free Recording
- 24-bit A/D/A Converters
- GeNetX™ Multi-Modeling Processing provides unlimited amp and cabinet models

Included Software:

- Multi-track recording/editing software: Pro Tracks™ Plus for PC and BIAS® Deck™ 3.5 SE for Macintosh®
- Lexicon® Pantheon™ Reverb Plug-in for the PC and Mac®
- Cakewalk™ Pyro Express CD burning software for the PC
- DigiTech® X-Edit™ Editor/Librarian

info@digitech.com ■ www.guitarworkstation.com ■ 801.566.8800

DigiTech
The Power to Create

Randall
X² SERIES
Introducing the new Warhead X2 signature amplifier from Randall. Designed with modern easy to use front and rear panel features, the X2 delivers enough raw power, gain, and tone shaping options demanded by the metal legend Dimebag Darrell.
Available soon at a Randall dealer near you
DIMEBAG DARRELL
DAMAGEPLAN
X2
WARHEAD
DEVASTATION IS ON THE WAY
www.randallamplifiers.com
©2004 – Photography: Dan Machnik • Art Direction & Design: Stephen Jensen – www.F3Design.com

THE NEW BREED
Has Been Dealt.
Jackson
MADE IN U.S.A.
THE EMPEROR
CRUELTY
DEATH
KING OF SWORDS
- Derrick Green -
Sepultura
- Karl Sanders -
Nile
- Christian Olde Wolbers -
Fear Factory
- Sven Silenoz -
Dimmu Borgir
With insane custom paint jobs, sharp body styles, fast-playing necks, and Seymour Duncan® or EMG® pickups - it's no wonder the new breed of guitarists choose Jackson®. For more information and to find a dealer near you, go to www.jacksonguitars.com or call 800-431-4188.
Jackson®
JACKSONGUITARS.COM
© 2004 JCMI. All rights reserved.

1

Version 4.0 R&D

This isn't your father's Jellifish! Since introducing the Jellifish in October 2002, we've relentlessly pursued every opportunity to improve upon our initial success. We're proud to say that our newest generation of Jellifish are the best yet! Each subassembly is individually manufactured using two computer-controlled neodymium yellow argon gas (Nd:YAG) lasers to ensure precision and consistency are maintained to the highest standards on every unit. We're certain you'll agree that our beveled edge is the smoothest yet, offering you more control and a smoother release on every note and chord. In keeping with our legacy of Swedish craftsmanship, you can expect to see ongoing dedication to this philosophy of continuous improvement on existing products, such as the Jellifish, as we begin to expand our product line later this year.

To learn more about the science and engineering behind the Jellifish, please visit www.jellifish.com/rnd.

2

Unplug Yourself

Maybe this is the first you've heard of the Jellifish? The Jellifish is the first in a line of "effects unplugged." Like the slide, the Jellifish is a mechanical effect that radically alters the sound of your guitar. The three sounds it produces – Chorus! Pluck! & Bow! – are most often compared to the sounds of a chorus pedal, a hammered dulcimer and a bowed instrument, respectively. Three simple picking techniques are all that's *required* to elicit these new sounds from your guitar. Unless you've experienced the Jellifish for yourself, it's hard to describe the satisfaction you'll derive from having this elegantly simple tool at your disposal. Like the capo and slide, we think it's an essential "piece of kit" for every guitarist to own and are certain you'll agree the next time you go unplugged.

See what industry pros and amateurs alike are saying at www.jellifish.com/testimonials.

Jellifish Inc. 17W755 Butterfield Rd. Oakbrook Terrace IL 60181

630-889-7118 www.jellifish.com

Fast New 56k Site

More than 800,000 guitarists came to our initial website. Were you one of them? We listened to your feedback and the site is now blistering fast, even on dial-up connections. In addition to fast-downloading MP3 samples of our famous Chorus! Pluck! & Bow! sounds, you'll also find five new videos, TABs, user testimonials and enhanced FAQs, with more free content being added regularly.

To find out about upcoming content additions to our website, see www.jellifish.com/siteplan.

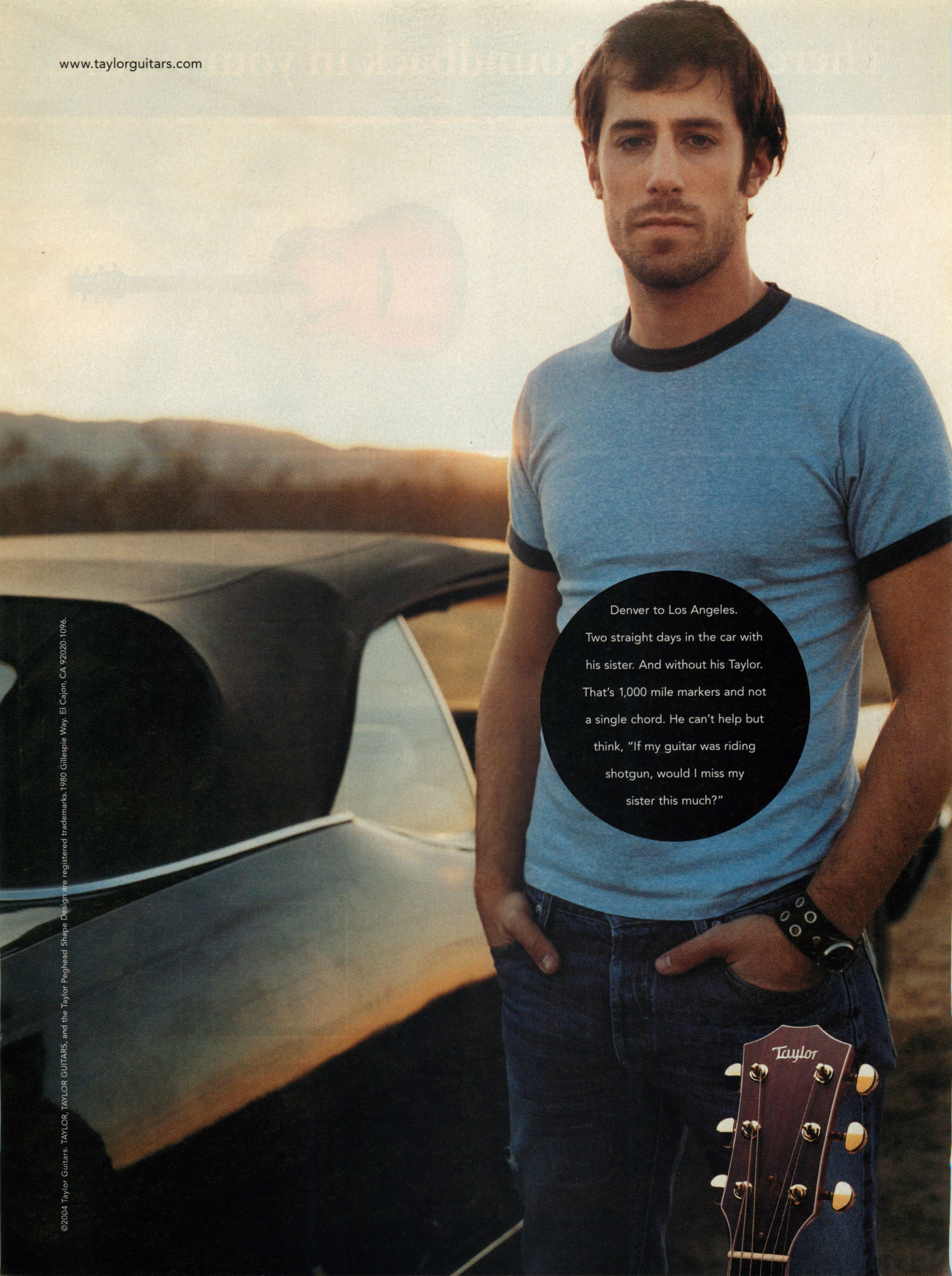
3

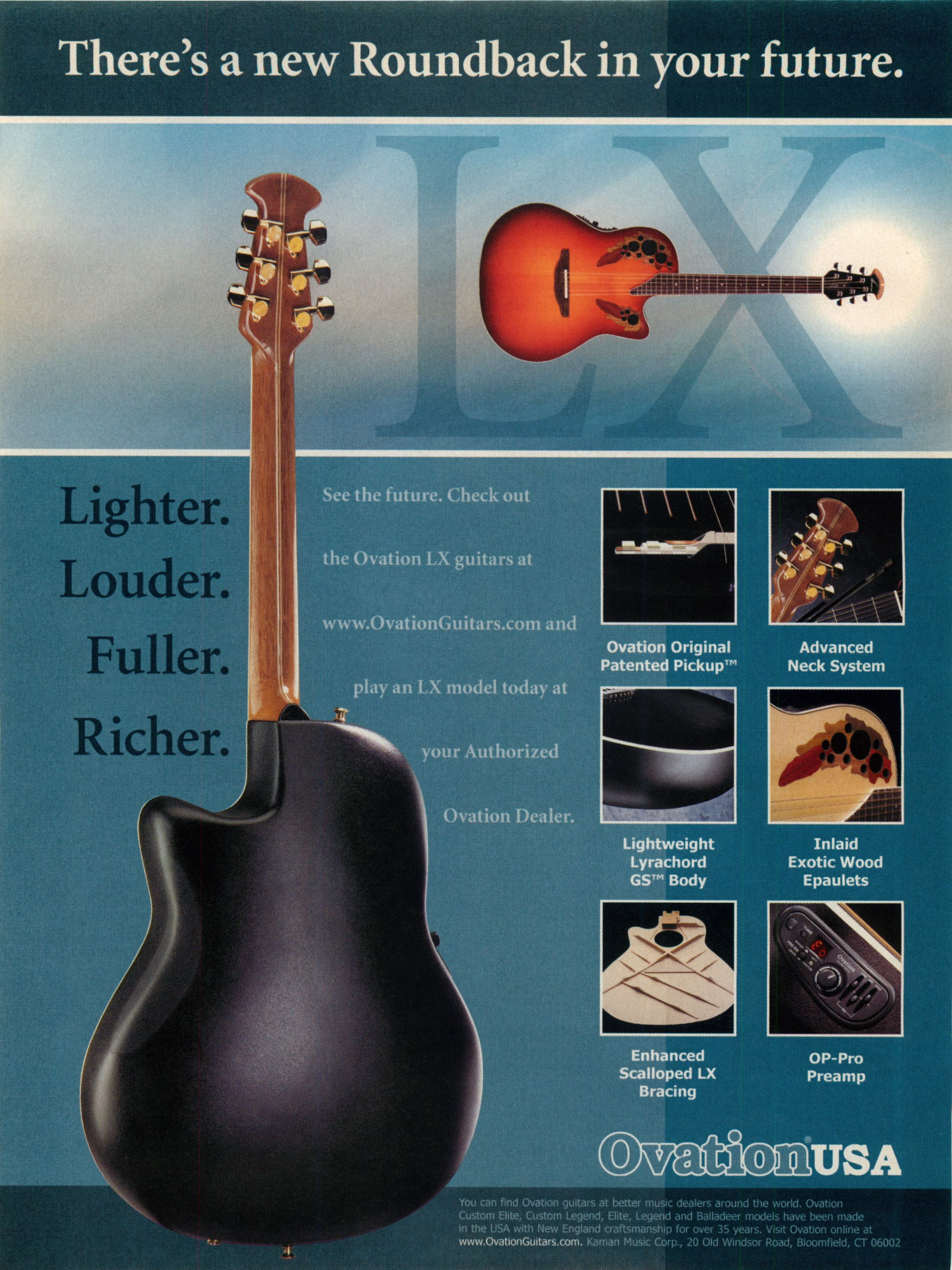
Now In Stores!

Since launching our national ads last summer, we've sold more than 15,000 Jellifish to guitarists just like you through e-commerce and mail-order. And we've listened to your feedback: You want the convenience of being able to purchase the Jellifish and our upcoming products from your local independent dealer. That's why on March 1st we began our independent dealer initiative. You'll find all our current dealers listed on the website, with new dealers being added within 24 hours. In the event your favorite dealer isn't yet *listed*, we ask that you help lead the charge: Please take this magazine into the store, show them this ad and make your desire known!

To find a complete list of the current dealers in your state, please visit us at www.jellifish.com/findadealer.

4


www.taylorguitars.com
Denver to Los Angeles. Two straight days in the car with his sister. And without his Taylor. That's 1,000 mile markers and not a single chord. He can't help but think, "If my guitar was riding shotgun, would I miss my sister this much?"
Taylor
©2004 Taylor Guitars. TAYLOR, TAYLOR GUITARS, and the Taylor Peghead Shape Design are registered trademarks. 1980 Gillespie Way. El Cajon, CA 92020-1096.


There's a new Roundback in your future.
LX
Lighter.
Louder.
Fuller.
Richer.
See the future. Check out the Ovation LX guitars at www.OvationGuitars.com and play an LX model today at your Authorized Ovation Dealer.
Ovation Original Patented Pickup™
Advanced Neck System
Lightweight Lyrachord GS™ Body
Inlaid Exotic Wood Epaulets
Enhanced Scalloped LX Bracing
OP-Pro Preamp
Ovation® USA
You can find Ovation guitars at better music dealers around the world. Ovation Custom Elite, Custom Legend, Elite, Legend and Balladeer models have been made in the USA with New England craftsmanship for over 35 years. Visit Ovation online at www.OvationGuitars.com. Kaman Music Corp., 20 Old Windsor Road, Bloomfield, CT 06002

It's YOUR SOUND

You've spent years dialing in the ultimate tone – don't trust your project to a soundcard that will suck your tone dry. E-MU Systems has caused shockwaves in the music industry with its range of Digital Audio Systems – no-compromise PC audio interfaces that offer the best converters in the world (the same converters as the premium ProTools® HD192 Interface costing thousands of dollars), the highest quality preamps and over 600 hardware-accelerated effects. E-MU's effects arsenal includes everything from lush reverbs and delays to crushing distortions and guitar amp simulators – all running on E-MU's powerful custom chips, not your computer's precious CPU resources. And unlike most interfaces, E-MU's powerful DSP also let's you overdub solos with no latency delay for spot-on timing. Best of all, E-MU's easy to use Digital Audio Systems work with all your favorite PC audio and sequencing programs from Steinberg, Cakewalk, Sonic Foundry and many more. You don't have to compromise anymore – ***it's your sound.***

Jeremy Talley – The Bled

$499.99*

Systems starting at $99.99*

***Software Package Includes:** Steinberg Cubase™ 5.1, Wavelab Lite 2.5, SFX Machine LT – everything you need to record!*

MASTERING GRADE 24-bit/192kHz 120dB SNR-measured A/D & D/A Converters

Works with Windows® 2000 & XP

POWER FX Hardware Accelerated VST Effects

CREATIVE PROFESSIONAL

E-MU®

*Estimated Street Price

©2004 E-MU Systems, Inc. E-MU and Power FX are registered trademarks of E-MU Systems, Inc. in the US and other countries. All other brand names are the property of their respective owners.

www.emu.com

877.742.6084

Finger Eleven
Rick Jackett
Finger Eleven
Hear Rick Jackett on Finger Eleven's new, self titled release.
SANTANA™ SE
www.prsguitars.com
© 2004 PRS Guitars / Photo by Neil Zlozower Photography

Guitar one OCTOBER 2004

FEATURES

84 GUITAR SCHOOL
Johnny Hiland
Go ahead. We dare ya to try and wrap your paws around the bends, tapping, and other killer moves perpetrated by country-fried chicken-picker Johnny Hiland. *By Adam Perlmutter*

88 BREAKTHROUGH
The Killers
Not all real guitarists in the '80s were teased-up shredders. Guitarist Dave Keuning of the too-cool Sin City outfit the Killers deftly explores the sounds of those "other" '80s guitar heroes: the Edge, Johnny Marr, and the Cure's Robert Smith. *By Michael Mueller*

92 COVER STORY
Mark Tremonti
From the breakup of megastars Creed to the formation of his new band, Alter Bridge, Mark Tremonti has just endured a tumultuous phase in his musical life. *G1*'s Michael Mueller finds out how the guitarist is faring, and while he's got him, asks for a few soloing tips–which, we're happy to report, he was glad to share.

100 **Lenny Kravitz**
As writer, producer, arranger, and guitar player of all the tracks on his hot new album, *Baptism*, Lenny Kravitz would like nothing more than to talk about music. And only music–no supermodels or movie stars. Writer Rob Cherry was happy to oblige.

106 **How to Set Up Your Guitar**
Like your car's periodic tune-ups, your guitar's setup falls under basic but essential maintenance. Will a setup really make your guitar play better? Well, does a tune-up make your ride run more smoothly? Get the how-to from *G1* tech Douglas Baldwin.

SONGS

115 ALTER BRIDGE
Open Your Eyes

121 INCUBUS
Talk Shows on Mute

128 RAGE AGAINST THE MACHINE
Killing in the Name

132 EXTREME
Hole Hearted

137 JOE PASS
Joy Spring

The Killers
page 88

COVER: TREMONTI: DENNIS KLEIMAN; WATERS: GLEN A. BAKER ARCHIVES/REDFERNS/RETNA; SLASH: RETNA; TOC: NEIL ZLOZOWER(2)

The Donnas' Allison Robertson page 26

CD-ROM

Tuning Notes Track 1

FEATURES
Guitar School Tracks 56–68

LESSONS
Noise & Feedback Tracks 2–5
Jazz Joint Track 6
Return of the Shred Track 7
One Hour Workout Tracks 8–18
Rhythm Methods Tracks 19–35
Soloing Strategies Tracks 36–48
Guitar Archives Tracks 78–82

SONG LESSON
"Joy Spring" Tracks 70–77

SONG PLAY-ALONG
"Killing in the Name" Track 69

GEAR REVIEWS
Vox AD30VT Track 49
B-52 Stealth ST-100A Track 50
Burns Barracuda Track 51
Daisy Rock Rock Candy Track 52
Krank Combo Track 53
Cakewalk Guitar Tracks Pro 3 Track 54
Eminence Speakers Track 55

BONUS SONGS
Jing Chi "Colonel Panic" Track 83
John 5 "Needles, CA" Track 84

DEPARTMENTS

18 FIRST NOTE
20 NOISE & FEEDBACK Your Questions Answered

OPENING AXE
23 Scorpions
24 FRET BUZZ *G1*'s Monthly Power Rankings
24 All That Remains
25 The Veils Eivind Aarset
26 IN SESSION The Donnas
27 SET LIST Top 10 Greatest Guitar Tandems
27 TAB & TUTORIAL
28 UNDER THE INFLUENCE Leo Kottke
28 WHAT'S IN YOUR iPOD? God Forbid's Doc Coyle
29 BLUES NEWS Bugs Henderson
30 JAZZ JOINT Julian Lage
31 RETURN OF THE SHRED Warren DeMartini
31 TALES FROM THE WOODSHED
32 SCREEN TEST
34 SOUNDCHECK

37 RIFF BOX Chicago Blues
45 PROGRESSIONS Guns N' Roses "Sweet Child O' Mine"
51 ONE HOUR WORKOUT Pentatonic Power
57 RHYTHM METHODS Reggae
63 SOLOING STRATEGIES Scale Sequences

GEAR BOX
Equipment News and Reviews
69 Vox Valvetronix AD30VT
70 B-52 Stealth ST-100A
72 Burns Barracuda
74 Daisy Rock Rock Candy
76 Krank Combo
78 Cakewalk Guitar Tracks Pro 3
80 HEAR & NOW
82 BACKLINE BLUEPRINT The Vines

146 MARKETPLACE
161 ADVERTISER INDEX

COLUMNS

154 ACOUSTIC CAFÉ Neil Young
158 GUITAR ARCHIVES Jimmy Bryant & Speedy West
160 BASIC TRAINING Picking Patterns
162 NOW & THEN Aldo Nova

NEIL ZLOZOWER

NEW!

REVOLUTIONARY DIGITAL SIGNAL PROCESSING

Dyna★Touch™ III

AMPLIFIERS!

TOUCH THIS!

The NEW Dyna-Touch III Series amps combine great tones, killer looks and ease of use with the excitement of Fender® DSP effects. All models include Reverb, Delay, Chorus, Flange, Tremolo and more! SEVEN REVOLUTIONARY TIMBRE FILTERS – including Metal Drop Scoop, Mid Squawk and Acoustic Scoop – let you voice the Stage, Deluxe and Princeton® amp's channels for any style of playing. And, of course, Dyna-Touch III amps feature the same legendary "dynamic" touch-sensitive response you expect from a Fender. With features like these, other amps can't touch it!

For more information and to find a dealer near you, go to www.fender.com or call (800) 447-8940.

PRINCETON THROUGH STAGE MODELS FEATURE ...
- Seven timbre filters
- Premium Celestion® speakers
- Easy-to-use and accurate digital chromatic tuner

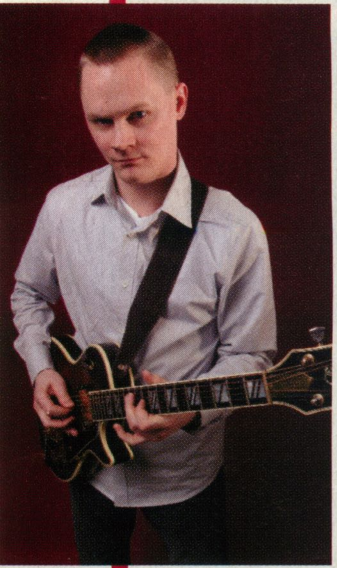
Fender®
www.fender.com

©2004 FMIC. All rights reserved.

Guitar Tech(nology)

Last month's issue was a big deal for us. Not only it contain the most music ever published in a single copy of *Guitar One*—thanks largely to the 101 Greatest Guitar Licks of All Time cover story—but it also marked the launch of our CD-ROM, which allows *G1* readers to hear, and often see, how to play the licks from our pages.

The CD-ROM will now be a permanent fixture in each issue, so if you're a subscriber and would like to upgrade your subscription to include the disc each month—starting with the November issue—call customer service at 800-825-4942. And if you don't want to miss out on the action this month, call Music Dispatch (800-637-2852) to get your hands on a copy of the October CD-ROM. The highlights on this month's disc include exclusive behind-the-scenes video footage of "Open Your Eyes," the new hit single by Mark Tremonti's post-Creed project, Alter Bridge; scorching-hot country licks from Nashville session cat Johnny Hiland; a full backing track (minus guitar) to Rage Against the Machine's "Killing in the Name," so you can practice Tom Morello's groove-heavy drop-D riffs with the luxury of your own rhythm section; video and audio demos of the newest and coolest guitar gear; and much, much more.



But we didn't stop with the CD-ROM. In our spare time (*ahem*) we pulled out our trusty *HTML for Dummies* and completely overhauled our Web site (*guitaronemag.com*). The new Forums section, for instance, gives you a chance not only to chat with other guitarists but also to post feedback on the recent changes to the magazine or make suggestions as to how we can make *Guitar One* better for you, the reader. We'll continue to add bonus lesson material in our Workshops section periodically, as well as provide MP3s for lessons from back issues. And, of course, you'll still be able to sign up for our latest giveaway, contact any of the editors, or search for that missing back issue or song transcription. Oh, and did I mention the cool new graphics? Yep, it's a big step forward for *Guitar One* online! And I'd be remiss if I didn't thank Chris O'Byrne, Michael Luton, and Quintin Doroquez for their hard work putting together the whole shebang.

So, if you happen to take a break from learning the latest licks on the new *G1* CD-ROM, direct your browser to *guitaronemag.com* and check us out. And while you're there, drop us a line on our spiffy new messageboard!

Troy Nelson
Editor in Chief

JOIN THE REVOLUTION! Subscribers, call 1-800-825-4942 or visit *guitaronemag.com* to learn how to get your *G1* CD-ROM.

Guitar one™
Guitaronemag.com
Volume 7, Number 10

PUBLISHER Greg Di Benedetto
EDITORIAL DIRECTOR Brad Tolinski
DESIGN DIRECTOR Andy Omel

EDITOR IN CHIEF Troy Nelson
ART DIRECTOR Adam Logan Fulrath
MANAGING EDITOR Michael Mueller
SENIOR EDITORS Chris O'Byrne, Adam Perlmutter
WEST COAST EDITOR Dale Turner
ASSOCIATE EDITORS Douglas Baldwin, Tom Kolb, Michael Ross
CONTRIBUTING WRITERS Jordan Baker, Steve Baltin, Lorne Behrman, Michael Butzen, Robert Cherry, Rusty Cutchin, Bob Gulla, Bob Keelaghan, Dave Rubin, Katherine Turman, Adam Wisniewski, Christian Wissmuller
LICENSING COORDINATOR/ CONTRIBUTING EDITOR Sean McDevitt
DESIGNERS Scott Brandsgaard, Julie Soltz
MUSIC ENGRAVERS Wojciech Rynczak, Krystyna Rynczak

ADVERTISING DIRECTOR
Jason Perl, (212) 768-2966
ADVERTISING SALES
Robert Dye, (212) 768-2966
Matt Charles, (212) 768-2966
PRODUCTION COORDINATOR
Janene Fudzinski, (212) 768-2966

PRODUCTION DIRECTOR Richie Lesovoy
INT'L PUBLISHING DIRECTOR Dom Beaven
dominic.beaven@futurenet.co.uk

CIRCULATION DIRECTOR Stephanie Flanagan
DIRECT MARKETING SPECIALIST Betsy Wong
NEWSSTAND DIRECTOR Tom Ferruggia
NEWSSTAND COORDINATOR Anna Blumenthal

GROUP PUBLISHING DIRECTOR (MUSIC)
Steve Aaron

EDITORIAL AND ADVERTISING OFFICES
149 Fifth Avenue, 9th FL, New York, NY 10010
(212) 768-2966 fax: (212) 944-9279
EMAIL: Editors@guitaronemag.com
WEB PAGE: Guitaronemag.com
SUBSCRIPTION INQUIRIES AND CHANGE OF ADDRESS: (800) 825-4942
© 2004, Future Network USA, Inc. All rights reserved.
Reproduction in whole or in part without permission is prohibited.

THE FUTURE NETWORK USA
150 North Hill Drive, Brisbane, CA 94005
PRESIDENT Jonathan Simpson-Bint
VP/CFO Tom Valentino
VP/CIRCULATION Holly Klingel
GENERAL COUNSEL Charles Schug
DIRECTOR OF CENTRAL SERVICES Nancy Durlester
The Future Network USA is part of The Future Network plc.

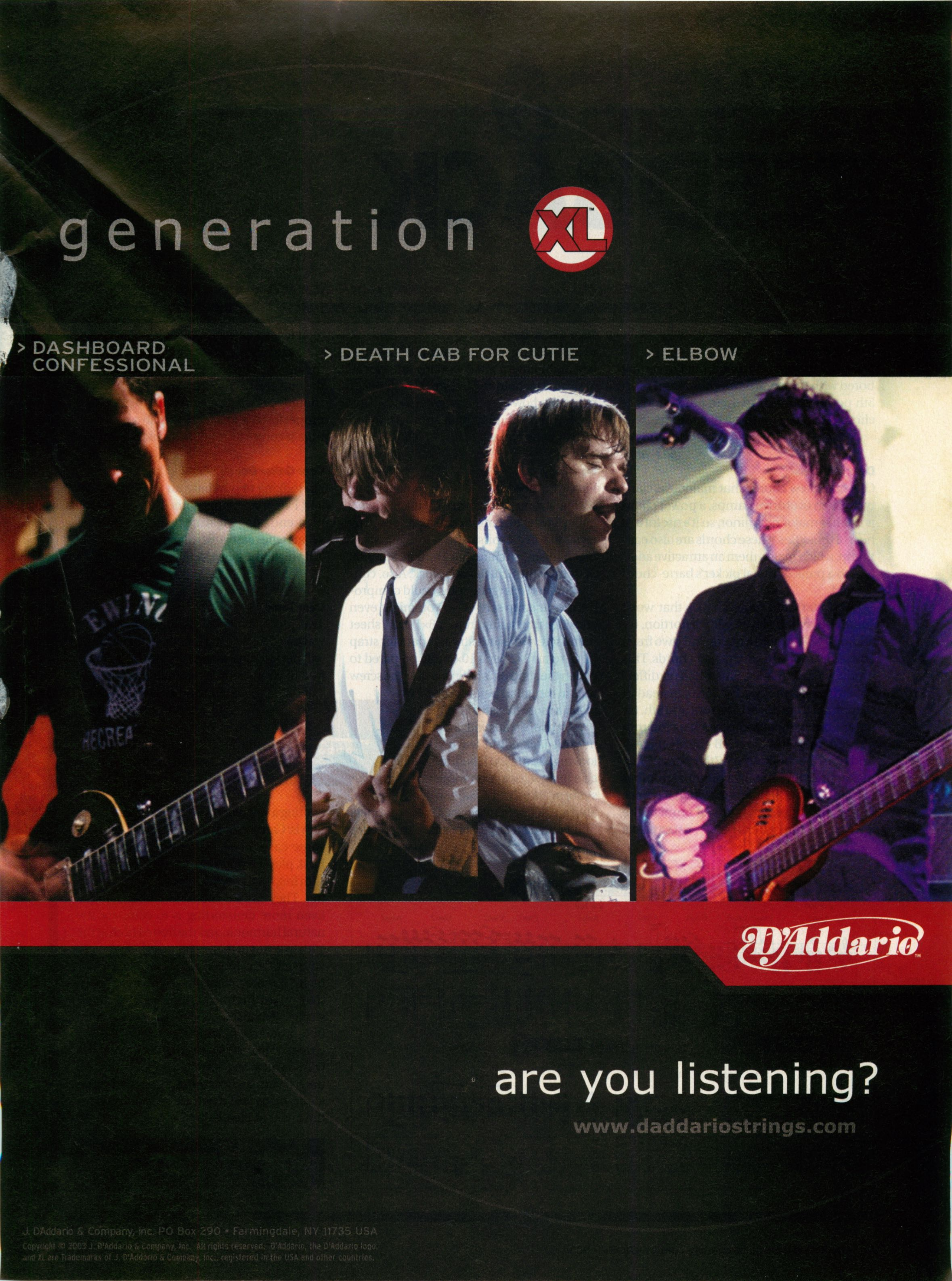
THE FUTURE NETWORK PLC
30 Monmouth Street
Bath, BA1 2BW, United Kingdom
+ 44 1225 442244
www.thefuturenetwork.plc.uk

NON-EXECUTIVE CHAIRMAN Roger Parry
CHIEF EXECUTIVE Greg Ingham
CHIEF OPERATING OFFICER & MANAGING GROUP FINANCE DIRECTOR John Bowman

The Future Network produces carefully targeted specialist magazines for people who share a passion. We aim to satisfy that passion by creating titles offering value for money, reliable information, smart buying advice and which are a pleasure to read. Today we publish more than 90 magazines in the U.S., U.K., France and Italy. Over 80 international editions of our magazines are also published in 28 other countries across the world. The Future Network plc is a public company quoted on the London Stock Exchange (symbol: FNET).

MPA
future network usa
Media with Passion
San Francisco • London • New York • Bath • Milan • Paris

JIMMY HUBBARD



generation XL
> DASHBOARD CONFESSIONAL
> DEATH CAB FOR CUTIE
> ELBOW
D'Addario
are you listening?
www.daddariostrings.com
J. D'Addario & Company, Inc. PO Box 290 • Farmingdale, NY 11735 USA
Copyright © 2003 J. D'Addario & Company, Inc. All rights reserved. D'Addario, the D'Addario logo, and XL are Trademarks of J. D'Addario & Company, Inc., registered in the USA and other countries.

NOISE & FEEDBACK

TRACKS 2-5 ON THE CD

Your Questions Answered

Beefing Up Power Chords » Twirling Your Guitar » Two-piece Acoustic Saddles

Dear *Guitar One*:
I like to play punk and metal, but I'm getting bored with the same barre chords and root-5th power chords. Are there other kinds of chords I can use for these playing styles?

Matthew Johnson
via e-mail

Dear Matthew:
One of the few chords that maintains clarity through overdriven amps, a power chord is neither major nor minor, so it's useful in a host of tonalities. These chords are also easy to grip, which makes them an attractive addition to a punk or metal picker's barre-chord arsenal.

But if you want other shapes that won't "muck up" when played with distortion, try adding a "2"—a note a major 2nd (two frets) above any root—to your power chords. This produces sus2 shapes, illustrated on different string sets in **Figs. 1–2**. Also, instead of stripping a triad down to its root and 5th, try other note combinations, such as the root and 3rd, as in F/A and G/B chords [**Fig. 3**]. And don't be afraid to try 7th chords—just make sure they contain a minimal number of notes [**Fig. 4**]. Remember, when it comes to playing chords with lots of crunch, the fewer notes the better. —DALE TURNER

Dear *Guitar One*:
I've brushed up on my chord and scale theory, and I have a good working knowledge of several techniques, but what I really want to know is how to spin my guitar around my neck when I'm playing a show. Detailed instructions please!

Billy Pirtle
via e-mail

Dear Billy:
First, you need the right equipment. Start with a strong nylon strap (blanket it with baby powder to minimize chafing caused by repeated axe orbits) and a locking strap mechanism, such as the Dunlop Straplok System or the Schaller Straplock. Also, continuous and energetic spins could compromise your strap screws, so you might even consider upgrading from a 6×1-1/2" sheet metal screw (the industry standard for strap pins) to an 8×2" or a 10×2". Be prepared to widen the strap pin's hole as well as the screw hole in the guitar before screwing in a more massive fastener.

A couple of spins with a cable in your jack could leave you looking like a failed Houdini, so also budget for a good wireless system like Nady, Samson, Shure, AKG, or Sennheiser. Once equipped, find yourself a large, safe space to practice in; a few spare rugs may come in handy if your axe reaches escape velocity. To excute the move, simply grab your instrument by the butt end and haul it hard over your strap shoulder. Repeat as necessary to gauge the proper force, and be sure to grab a hold each time it comes around. —DOUGLAS BALDWIN

Dear *Guitar One*:
I'm looking to purchase an acoustic guitar, and I've noticed that some—especially the high-end ones—feature two-piece saddles. What is the reason for this construction, and is it worth the extra loot?

Tom Sragner
Brookville, MD

Dear Tom:
Two-piece, or "split," saddles are just one way to correct string length so that a guitar will play in tune along every string at every fret. In your saddle examinations, you may have spotted one-piece compensated saddles; these have a twist or a stepped edge that allows the same correction in intonation. Obviously, cutting two saddle slots and two saddles is more labor-intensive than crafting a singular unit. The important question is: Can you hear the difference? Here are some casual tests for correct intonation. First, play a string's natural harmonic at the 12th fret, then play the fretted note at the 12th fret. They should sound identical in pitch. Even more demanding is to compare the natural harmonic and the fretted note at the 19th fret. But in this case, you might also ask yourself, "Am I ever going to play up this high?" A more practical test is to play a chord that mixes high fretted notes with open strings. (For instance, slide an open C chord up an octave, placing its root on the 5th string's 15th fret.) A well-intoned instrument will sound sweet, strong, and, of course, in tune. If you can hear the difference between a one-piece and a two-piece saddle, go for the one that pleases your ear. —DB

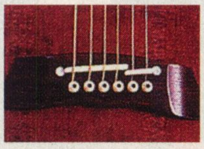


Fig. 1 Track 2

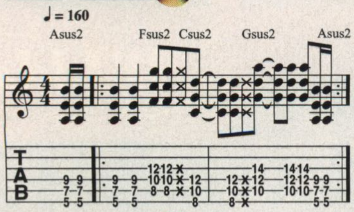


Fig. 2 Track 3

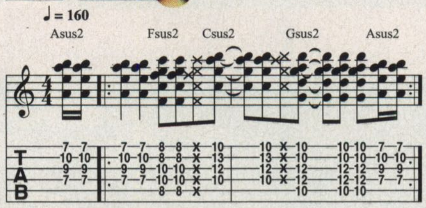


Fig. 3 Track 4

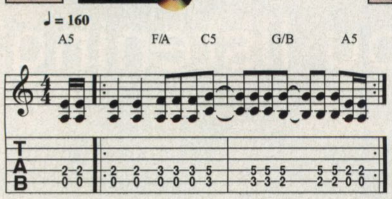
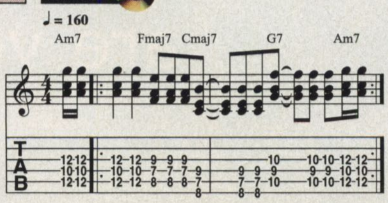
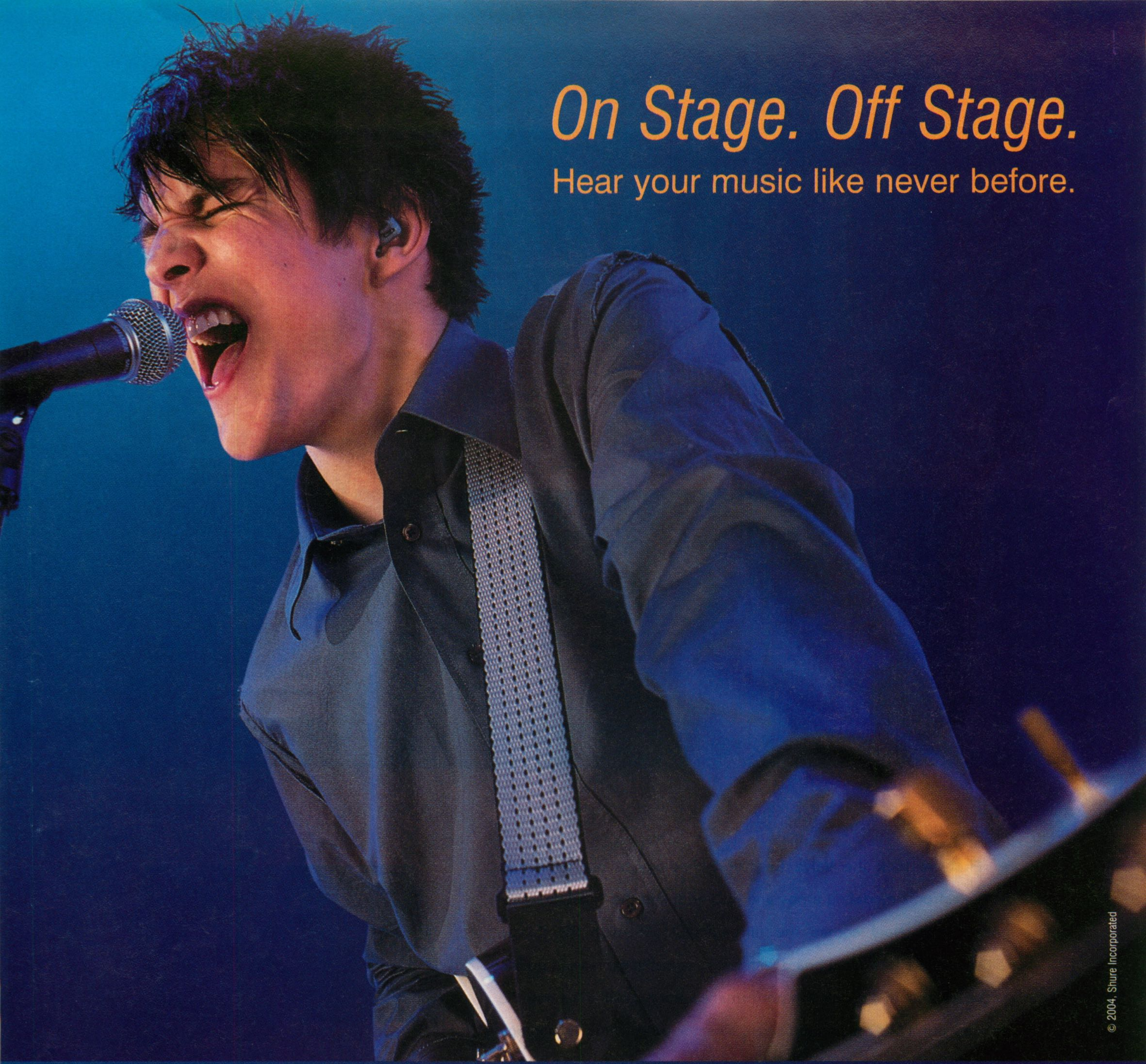


Fig. 4 Track 5



Please send your questions to: Editors@guitaronemag.com



Achieve an exceptional audio experience whether creating your music on stage or listening off stage. The E3, Shure's newest earphone combines precision components and remarkable sound isolation to create studio quality sound everywhere you go.

E2

E3

E5

www.shure.com

SHURE®
It's Your Sound®

AUTHENTIC TUBE TONE SO WARM, YOU'LL BE FLOORED

ToneLab SE

First we took the Valve Reactor technology of our acclaimed Valvetronix modeling amps and packed it into the ToneLab desktop modeler. Now comes the ultra-versatile ToneLab SE (Stage Edition) multi-effect pedal board with two assignable expression pedals for the ultimate in dynamic live performance and flexibility. The new SE features our 12AX7 equipped Valve Reactor power amp technology that switches between Class A and Class AB modes, as well as negative *feedback* settings, depending on the amp being modeled. It also includes a virtual output transformer and dummy speaker circuit to completely capture the tone and feel of those classic and modern tube amps.

With accurate models of 16 famous amps, 11 cabinet configurations and a full range of studio-quality effects – plus the warm, fat organic tube amp sound that only a real tube can deliver – the ToneLab SE may well be the best sounding, most versatile pedal unit ever.

ToneLab

All the tube power of our Valvetronix modeling amplifiers is available in the ultra-portable ToneLab for amazing guitar tones anywhere.

VOX
AMPLIFICATION LTD.®

To learn more about the ToneLab, ToneLab SE, and our innovative Valve Reactor technology, check out www.voxamps.co.uk.

©2004 VOX USA, 316 S. Service Road, Melville, NY 11747.

OPENING axe

Scorpions

Sultans of Sting

These days, it seems like if a solo is old, or played by an old man, or a dead man, it's OK," says Scorpions guitarist Matthias Jabs, the perpetrator of most of the Scorps' notorious solos. "But if you're a new guitarist coming in and you want to play solos, it's like, 'Whoa, easy, *pardner*—we've got Cubase and virtual guitarists to do that!'"

The subject arose because Jabs, afraid of sounding redundant after 25 years, 20 albums, and scores of solos, wanted to make sure the new Scorpions album, *Unbreakable*, sounded fresh, not trendy.

"This time, we weren't looking left and right at what everyone else was doing," says Jabs, adding that the band was inspired by recent tours with Whitesnake, Dio, and Deep Purple. "This album takes us back to the mood of 1984, with a sound that's really comfortable for us."

"We knew that rock would come back," says rhythm master Rudolf Schenker. "There was no question about this—we just didn't know when. Because a rock in the ocean, despite all the new waves coming and going, still stands tall."

Like that rock, the Scorpions stand strong against the tide with the no-bullshit noise of *Unbreakable*'s classic riffs, great melodies, ballsy solos, and meaningful ballads. After 35 years together, the band, inspired by the impending return of straight-up heavy rock, approached their latest recording session with renewed vigor and revitalized productivity. "It didn't take long to make," says Jabs, sounding surprised. "We had fun doing it. In a way, it was like the old days where we'd go into the studio with a bunch of songs and record without thinking too much."

The band laid down 23 new songs in three months, led by the throttling "Blood Too Hot" and the old-school rocker "This Time." "We went back to what we do best," says Schenker. "We wanted to do a rock album in the traditional style of [1982's] *Blackout*, but with the sound of today. Because after all the side-projects"—namely, the "unplugged" *Acoustica* and *Moment of Glory*, with the Berlin Philharmonic—"we were really full of power to show people that we still kick ass."

Jabs and Schenker have learned some important lessons over time. For one, they've discovered, thankfully, that despite all the talk, rock will never die. And though they've rolled with the changes, they've learned the importance of making music by hand, the high-tech revolution be damned. "After all the experiments in pop and hip-hop," says Jabs, "people now feel we have enough drum loops to last us awhile. There's a certain expectation now to see people actually play instruments."

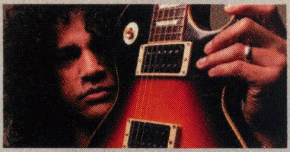
Which brings Jabs back to figuring out ways to keep his solos sounding fresh. One idea was to bring the talk box sound to his solo on the new "Can You Feel It," something he first did on "The Zoo" back in 1979. "And I also have to think outside the box," he adds. "Normally, for example, my solos are in E, but this time I played a few in A!"

—BOB GULLA

KLAUS BECKER

GEAR BOX **GUITARISTS** Rudolf Schenker, Matthias Jabs **ALBUM** *Unbreakable* (Sanctuary) **AXES** SCHENKER: Gibson Flying V, Firebird; Taylor 12-string; Ovation doubleneck; JABS: Fender Telecaster, Stratocaster; Gibson Explorer, Les Paul Custom, Les Paul Standard **AMPS** SCHENKER: Marshall, Engl Savage; JABS: Marshall, Fender Prosonic

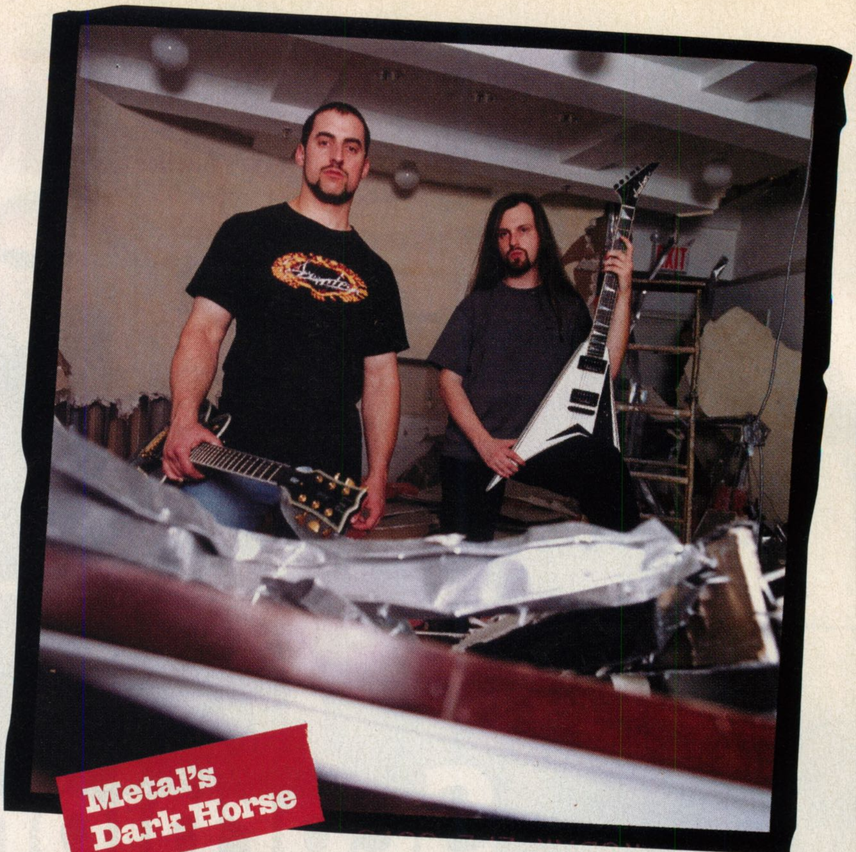
FRET BUZZ
G1's Power Rankings



THIS MONTH	LAST MONTH	
1	2	**Slash (69)** As goes Velvet Revolver, so goes Slash, as he shoots to #1 on the strength of the band's rock-radio success. The next single, "Fall to Pieces," should whet your appetite for a power ballad.
2	1	**Los Lonely Boys' Henry Garza (42)** Just when the hermanos' treacly tunage gets you feeling all warm and fuzzy, Henry snaps you out of it with his stinging Strat tone.
3	8	**Dave Mustaine** James who? Dave Mustaine's death-defying rhythm chops make him the ideal right-hand man for any soloist.
4	10	**Mark Tremonti** This month, he makes his fourth appearance on a *G1* cover. And with a true rock star as his new singer, we can think of one bridge Tremonti can burn.
5	7	**Trey Anastasio** Many phaithful believe that the band's last jam—at Coventry, Vermont—will go on infinitely, thus belying the breakup. Phishful thinking, indeed.
6	4	**Eddie Van Halen** At a recent VH show, his "Eruption" solo spot reeked of baking soda and vinegar.
7	-	**Incubus' Mike Einziger** For years modern rock's most inventive riff writer, Einziger makes a respectable entry this month, thanks to the totally tubular "Talk Shows on Mute."
8	6	**Slipknot's Mick Thomson and Jim Root** The latest single is shredding the charts like a combine. It's title? "Duality." Oh, *now* we get it!
9	3	**Eric Clapton** A precipitous fall from grace this month, despite the record-setting sale of "Blackie."
10	-	**Saliva's Wayne Swinny and Chris D'abaldo** On "Survival of the Sickest," Josey Scott's one-two punch of pickers show why the rock 'n' roll guitar solo will never die.

MISSED THE CUT Joe Perry; Justin Hawkins (The Darkness); Jonathan Donais, Matthew Bachand (Shadows Fall); Yngwie

( ) = first place votes received



Metal's Dark Horse

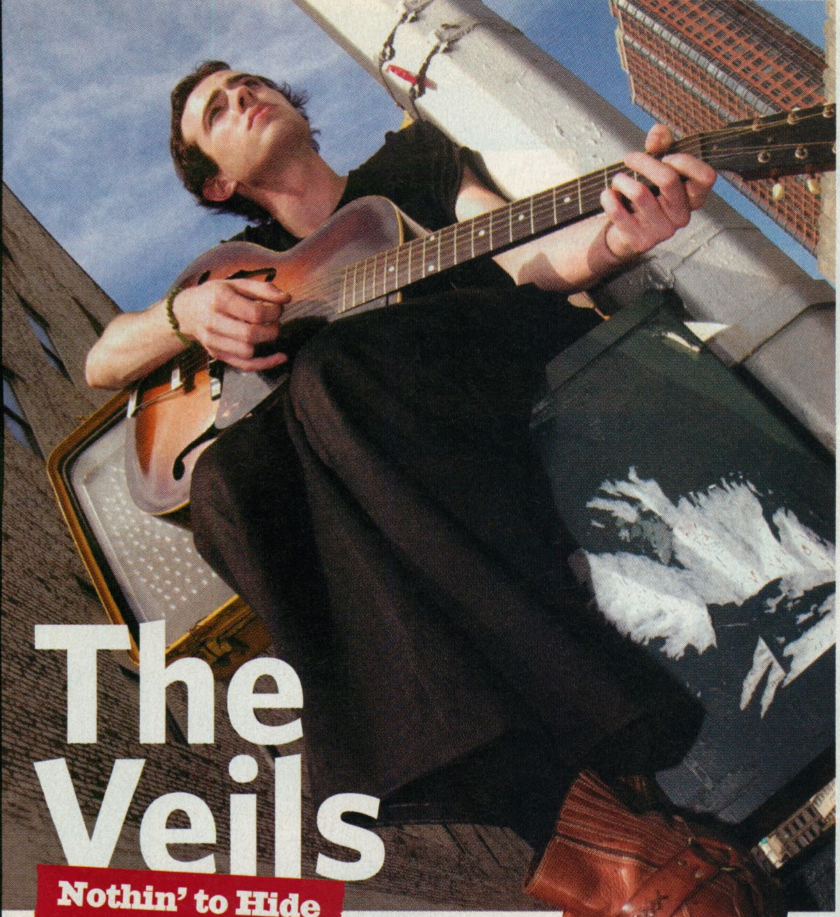
All That Remains

Although mainstream radio is obsessed with pop tarts and teen queens, throughout the nation's underground, the metal scene is roaring back. No one could have guessed, however, that America's metal renaissance would be storming out of western Massachusetts—home to Shadows Fall, Killswitch Engage, and rising stars All That Remains. These new metal bands differ from nü metallers in that they're more respectful of their roots—Iron Maiden, Carcass, and Yngwie, among others—and less attentive to pop-punk trends. On *The Darkened Heart*, All That Remains axemen Oli Herbert and Mike Martin offset vocalist Phil Labonte's primal yelp and emotional lyrics with thunderous riffage that is equal parts shred and soul.

How do you generate songs? Herbert: I come from a prog-metal background, but with this band I try to write more concise arrangements—verse, chorus, bridge, solo, etc.—with variations on themes. I want to be able to extrapolate from each riff to create further ones. **How do you approach soloing? Martin:** Oli's a very technical player; I'm a lot more rock—a Guns N' Roses type of guy. He does all the arpeggios and two-handed tapping and crazy stuff, and I take care of the wah pedal and the rock 'n' roll stuff. **Herbert:** Like, on "Tattered on My Sleeve," Phil sang a vocal melody, and I took his vocal line and wrote a solo around it. Not a hard one at all, but fun to play with a lot of feeling. "Salvation" features my most technically demanding solo. It brings in everything from string-skipping to a little harmony break in the middle. It's a little intense, but I wrote it just to piss myself off. **There are a lot of bands coming out of your area. Martin:** Every band in western Mass. right now is part of a family. Between Unearth, Killswitch Engage, Shadows Fall, and us, everyone's played together in older bands or filled in for someone. Now we're all doing well. **Mike, you used to take lessons from Oli. Martin:** When I first tried out for this band, I was awful. I ended up giving them my guitar teacher's [Oli's] number, and he blew them away—he's phenomenal. After they put out the first record, my other band had just broken up, and I had got a little better. **Herbert:** Yeah, I used to teach Matt Deis, the bass player, too. **So, is metal finally back? Herbert:** Listen to the radio—there's no more fear of guitar solos. Five years ago, anyone playing a lead got gawked at. And with "Headbanger's Ball" back, and shows like "Uranium," I'm confident metal's gonna explode. —ADAM WISNIEWSKI

GEAR BOX GUITARISTS Oli Herbert (right), Mike Martin ALBUM *The Darkened Heart* (Prosthetic) AXES HERBERT: Jackson Randy Rhoads with Seymour Duncans; MARTIN: ESP LTD with EMG 81s, Brian Moore electric AMPS BOTH: Peavey 5150 II, Marshall cabs FX HERBERT: Ibanez TS-9; Boss delay, EQ, and NS-2; MARTIN: Ibanez TS-9, Dunlop wah

JIMMY HUBBARD



The Veils

Nothin' to Hide

I'll usually work my part out around the song, trying not to get in the way of the vocals," explains Veils lead guitarist Oliver Drake [who has since left the band—*Ed.*] "It has to be more about playing for the song, not some virtuoso thing."

The deliberate, well-crafted tracks on the band's debut disc, *The Runaway Found*, speak to a shared focus on composition and tasteful arrangement rather than on pyrotechnics. From the crashing din of "More Heat Than Light" to the lilting heartbreak of "Lavinia," the Veils employ raging power chords and wispy acoustic flourishes to advantage.

"Oliver's far more of a guitarist than I am," says frontman Finn Andrews. "I only started playing guitar so that I could sing and write songs." Impressively, Finn, now 21, the son of keyboardist Barry Andrews (Shriekback, XTC), penned most of the cuts on *Found* while he was still in his late teens.

"The guitar, to me, is really a tool, a means to an end," he continues. "In the last six months, I've started writing a bit more on the piano, but I think I'll always write songs primarily on guitar—probably because Bob Dylan wrote on guitar, and he was a big influence for me early on."

While Andrews' songwriting is informed by the likes of Dylan, Jeff Buckley, and Patti Smith, Drake looks to some of rock guitar's most notable figures for inspiration. "Hendrix was huge for me, like he is for most guitarists," he says. "But I'm a big fan of the Edge as well. I think he's very underrated. And then there's the Smiths and the Stone Roses."

"There have been so many fantastic guitarists," adds Andrews. "But the only band in the last few years that made me really notice the guitar was the Strokes. There's something really sensitive and concise about the way they handle guitar parts. They do a different thing than we do, but as far as the whole 'two guitarists in a rock band' thing goes, I think they're doing it better than anyone."

That said, Andrews has also been pushing himself individually: "I'm not usually one for trying adventurous things on guitar," he says. "Recently, though, I've been learning some alternate tunings and making up my own voicings. But I don't bother with theory—as long as you play from the heart, that's what matters." —CHRISTIAN WISSMULLER

GEAR BOX GUITARISTS Finn Andrews (pictured), Oliver Drake ALBUM *The Runaway Found* (Rough Trade) AXES ANDREWS: Gibson Les Paul with P-90 pickups, Gibson Dove, Takamine 12-string acoustic; DRAKE: '60s Fender Duosonic STRINGS BOTH: D'Addario AMPS ANDREWS: Fender Twin; DRAKE: Vox AC-30 FX DRAKE: Ibanez Tube Screamer; Fulltone Full-Drive 2, Fat-Boost; Line 6 DL4 Delay; Boss RV-5 reverb

AL PEREIRA

SUPER UNKNOWN
Guitarists You've Gotta Hear!

Eivind Aarset

HOME Oslo, Norway
AXES Custom Jan Bråten
AMPS Vox AC-30, Fender Princeton, Bad Cat
FX Prescription Electronics Fuzz, Boss DD-5, Electro-Harmonix Micro Synth, Electrix Repeater, Eventide pedal, Dunlop wah
ESSENTIAL LISTENING *Connected, Electronique Noire, Light Extracts*
WEB SITES *jazzlandrec.com; dustygroove.com*

As a session guitarist, Eivind Aarset already had a wealth of playing and equipment experience behind him when pianist Bugge Wesseltoft shook his world. "Bugge said, 'I don't want any solos; I don't want any rhythm guitar,'" Aarset recalls with a laugh. "I had to rethink things. I started to create more with noise and sounds."

This new mindset is heard on Nils Petter Molvær's nü-jazz classic "Khmer." Using an E-Bow, Aarset opens the track with a sound that's a cross between a qawwali singer and a Middle Eastern horn. "I roll the tone all the way down and set the wah all the way back," he explains. "Molvær gave me lots of space and invited me to do whatever I wanted, which helped me find my voice."

Aarset creates his own music by jamming with bass and drums. From there, he extracts what he calls "the lucky parts," edits them in Logic, and adds a wealth of pads, noise, blips, screeches, and percussion—all created on the guitar using effects. Performing this meticulously constructed music onstage is a challenge. "We keep only the main themes and most important parts," he admits. "Everything is very open, but we keep the identity of the tunes as we play with the form."

And what do you call this stuff? "A German company released my record and called it trip-rock," says Aarset, laughing. "I sort of liked that." —MICHAEL ROSS

IN SESSION

Golden Girls

The Donnas

Often, it seems as though there are no rules to making rock 'n' roll. But according to Donnas guitarist Allison Robertson, this is a misconception. "For the last few albums we've been making pretty much straight-ahead rock music," she says, "but we had plenty of rules for doing that." Now, 11 years and five albums into their career, Robertson and her Bay Area cohorts are all about breaking the rules on their latest disc, *The Gold Medal*. "On this record it's like, 'No rules—just whatever makes that golden sound.'"

Recording at Los Angeles' picturesque Conway Studio with producer Butch Walker, who came onboard mid-project, the quartet is still delivering powerful rock riffs, as evidenced by the AC/DC-meets-Cheap Trick strut of "I Don't Wanna Know If You Don't Want Me" and the attitudinal "Fall Behind Me." But those songs are offset by melodic fare such as "Is That It?" and the '60s-styled pop of "Friends Like Mine." Says bassist Maya Ford, "We're just trying to challenge ourselves. Usually, I only play two bass strings, but on this album I'm playing all four."

Robertson believes that everyone in the band felt a similar desire to push themselves for *The Gold Medal*. "I think it's the same with everybody," she says. "All my guitar parts are things I've had in my head, but I used to think, 'Oh, I probably can't play that or I'm gonna be sloppy at it.' But this time I decided I'd rather go for whatever's harder and try to master it than dumb it down and play something I already know I can play."

To create the scintillating solos that permeate the record, Robertson is relying almost exclusively on Gibson guitars, including an SG, an L6-S, and a Spirit, though she also fingered a Gretsch Firejet and a Martin acoustic. As usual, she's running each electric through one of two Marshalls or a Fender Vibrolux. She has selected vintage Marshall 4x12 cabinets loaded with Celestion Vintage 30 speakers. And she's stomping on three Electro-Harmonix pedals: a Memory Man delay, a Small Stone, and a Big Muff.

Walker's late arrival put him in a tight spot, but vocalist Brett Anderson says as soon as the band saw him play live, they knew he was the right man for the gig. "We saw him do his live show, and he has a lot of confidence," she recalls. "He can hold his own, and we don't have to worry about his feelings and shit. There was mutual respect, so it was easy. He just kept the ball rolling."

Although the band's primary goal with *The Gold Medal* was to hit the next level, Anderson says she can't wait for longtime fans to hear it as well. "I really love the album," she gushes. "There are so many layers on here, and so much material that we've been waiting a long time to put out."

—STEVE BALTIN

GEAR BOX GUITARIST Allison Robertson ALBUM *The Gold Medal* (Atlantic) AXES Gibson SG, L6-S; Gretsch Firejet; Martin acoustic AMPS Marshall 2000, JCM 800, and 4x12 cabs with Celestion Vintage 30 speakers; Fender Vibrolux FX Electro-Harmonix Memory Man, Small Stone, and Big Muff

NEIL ZLOZOWER

SET LIST

TOP 10 GUITAR TANDEMS (OF ALL TIME)

Traditionally, the rock guitar hero is a lone gunslinger who swaggers onstage, commandeers the spotlight, and out-solos the competition with a blazing display of look-at-me-look-at-me-look-at-me fretacularity. *Psst* ... don't tell Mr. Shred, but he's usually playing in the Masturbatoryian mode. Perhaps that's why some of rock's most enduring acts feature two guitarists—because, like sex, playing with yourself is only half the fun.

10 Thin Lizzy Brian Robertson/Scott Gorham Throughout their career, this Dublin-based street-rock outfit went through more guitarists than you could shake a shillelagh at. But it was Brian Robertson and Scott Gorham, with their mellifluous yet meaty unison attack, who fueled classics like "The Boys Are Back in Town." If the boys wanna play harmony leads, you better let 'em.

9 Iron Maiden Dave Murray/Adrian Smith In the case of Maiden's classic lineup, the number of the beast was two—guitarists, that is. With their diabolical combination of rapid-fire riffage and zinging note flurries, Murray and Smith could make lesser bands run to the hills—with help, supernaturally, from Eddie, that creepy living-corpse dude.

8 Television Tom Verlaine/Richard Lloyd The so-called punk-rock Grateful Dead played their songs "until something happened," according leader Tom Verlaine. And man did it ever. Just ask punk icon Patti Smith, who described Verlaine's jazzy solos as "a thousand bluebirds screaming" and Lloyd's more rock-based workouts as "very sexually aware."

7 Pearl Jam Mike McCready/Stone Gossard Jeremy may have spoken in class, but without the twin firepower of guitarists Mike McCready and Stone Gossard, no one would have heard him. In the grunged-up spirit of the classic-rock bands mentioned here, McCready squeezes out melodic lead passages while Gossard massages big chords from his Les Paul.

6 Guns N' Roses Slash/Izzy Stradlin' When Axl assembled his faux Roses for that quasi-comeback tour, not even a dude with a KFC bucket on his head could feed those of us raised on *Appetite for Destruction*. Lead-slinging Slash and rhythm man Izzy Stradlin' definitely took their chemistry set with them when they dumped the Roses in the early '90s.

5 Judas Priest Glenn Tipton/K.K. Downing Thank your metal gods that Glenn Tipton and K.K. Downing don't have the same hair color, or we'd never be able to tell them apart. The mighty Tipton and Downing function as one indivisible fist, slamming down muscular riffs and intertwining leads like a green manalishi with a two-pronged crown. Whatever that is.

4 Aerosmith Joe Perry/Brad Whitford In the mid-'80s, when Joe Perry jumped back in the saddle with Brad Whitford in the reformed Aerosmith, Perry claimed it was like having "a missing limb sutured back on." Indeed, this guitar team plays with their toys in the attic like a four-limbed blues beast.

3 AC/DC Angus Young/Malcolm Young Angus certainly fits the role of spotlight-hogging soloist, but his bro makes it all possible. Malcolm brings up the rear with those glorious nuts-and-bolts riffs while Angus bares his rear. Together, the Young brothers just may hold the biggest balls of them all.

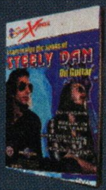
2 Allman Brothers Band Duane Allman/Dickey Betts In the early '70s, when you were tied to the ABB whipping post, you took your punishment from a cat-o'-*two*-tails. And with Duane Allman and Dickey Betts driving one another to ever-spiraling heights, the delicious pain could last for hours—the band's live double-disc *At Fillmore East* contains just seven cuts.

1 The Rolling Stones Keith Richards/Brian Jones, Mick Taylor, Ronnie Wood Keith Richards goes it alone when he has to, but he much prefers "weaving" his arrangements with another guitarist. Thus far, Keith's liver has outpaced three such weaving partners: Brian Jones, Mick Taylor, and Ronnie Wood, who remains in the band but weaves a bit less now that he's sworn off the Guinness and vodka. —ROBERT CHERRY

TAB & TUTORIAL

Cool New Products

DVD



Over the years, Steely Dan's Walter Becker and Donald Fagen have tapped a number of ace guitarists—among them Rick Derringer, Elliot Randall, and Larry Carlton—who have lent tortuous, chromatically charged solos to the duo's jazz-rockers. Now, **Warner Bros.** offers ***Steely Dan***, which looks at the theory and guitar techniques behind "Do It Again," "Reelin' in the Years," "Rikki Don't Lose that Number," and "Deacon Blues." Each tune is broken down into its basic sections—complete with playing tips and close-up fret-hand shots—and includes a play-along track.

BOOKS

In this month's Guitar School, bitchin' chicken-picker Johnny Hiland imparts some finger-flaying bending moves. In addition, **Mel Bay** (*melbay.com*) has released two books from the Tele titan. In the first, ***Strictly Rhythm Vol.1***, Hiland examines the fundamental rhythmic patterns of bluegrass, country-rock, blues, and swing. In the second, ***Chickin' Pickin' Vol. 1***, he rips it up over I–IV–V progressions in the keys of A, D, and E.

New from **Hal Leonard**, ***Power Chords***, by Adam Perlmutter, reveals a world of uses for rock's simplest shape yet most essential sound. Learn all its variations, including a few in alternate tunings, plus killer progressions from popular songs in all styles.

Creative Guitar 3: Recording Effects, from **Sanctuary** and Warner Bros., is a handy overview for anyone looking to sandwich several pedals between his guitar and amp. From overdrives and reverbs to modulators, filters, flangers, and phasers to a bunch of silly effects that have little earthly use, this book/CD will help you put your tone through the digital wringer.

SONGBOOKS

Cherry Lane
John Mayer *Heavier Things*
Various *Southern Rock Tab*

Hal Leonard
Story of the Year *Page Avenue*

Contacts
Hal Leonard, Cherry Lane: 800-637-2852, *musicdispatch.com*
Warner Bros.: 800-628-1528 —CHRIS O'BYRNE

WHAT'S IN YOUR iPod?

God Forbid's Doc Coyle

TOTAL GIGS 40
TOTAL SONGS 1,200

LAST LOADED

1 Killswitch Engage *End of Heartache* (Roadrunner) "This album is just goddamn amazing. It's a big step up for them, in my opinion, even though their last one was pretty awesome, too. I mean, they're one of those bands that I hate for being so good."

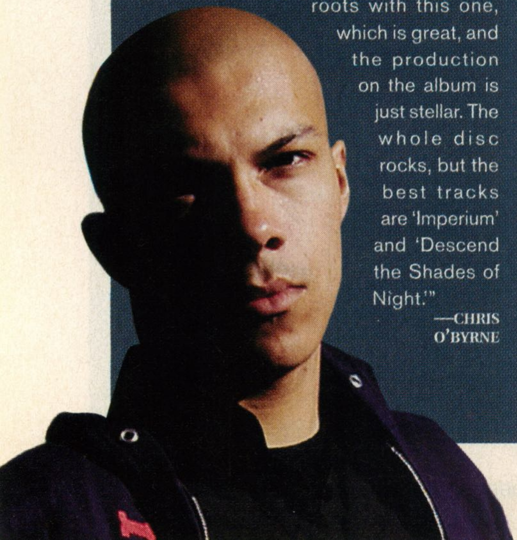
2 Lostprophets *Start Something* (Columbia) "I'm a sucker for hooks, and that single ['Last Train Home'] eventually made me go out and get this sucker. It took a few listens, but I'm sold."

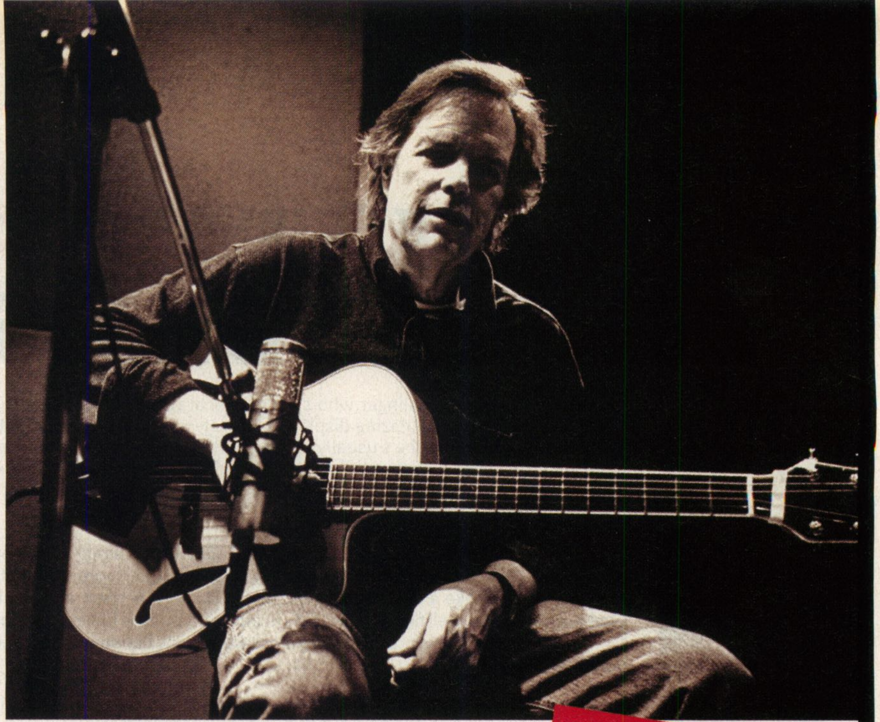
3 Hoobastank *The Reason* (Island) "I might get some flack for this one, but these guys know how to write really catchy riffs. People say that they rip off Incubus, but I wish Incubus sounded like this right now."

4 *The Lord of the Rings: The Return of the King* soundtrack (Warner Bros.) "*The Lord of the Rings* trilogy is my favorite shit in the world right now. And before *Return of the King* came out on DVD, this was as close as I could get. Yeah, I'm a big nerd. But it really is an amazing soundtrack—the music really takes you to a different world."

5 Machine Head *Through the Ashes of Empires* (Roadrunner) "They really went back to their roots with this one, which is great, and the production on the album is just stellar. The whole disc rocks, but the best tracks are 'Imperium' and 'Descend the Shades of Night.'"

—CHRIS O'BYRNE





UNDER THE INFLUENCE

Kim, Jim & John

Leo Kottke

Acoustic master Leo Kottke has had many highlights over his illustrious career, not the least of which was 2002's *Clone*, an album he recorded with the accompaniment of Phish bassist Mike Gordon. The disc, more improvised than Kottke's famously well-rehearsed past efforts, is a joyful, free-flowing journey into the guitarist's new, more liberated approach. "I think it was Whitney Balliett that called improvisation 'the sound of surprise,'" says Kottke. "For me, the surprise comes from playing something I didn't know how to play. It's terrifying, basically, but it's a good goad to learning, to doing your homework. There's no good argument for stupidity, but you have to be willing to make a fool of yourself."

On his new *Try and Stop Me*, Kottke is anything but foolish as he acquits himself on his six- and 12-strings with dash and extraordinary expertise. In fact, for the past three decades Kottke has been indefatigable in his pursuit of a unique musical vision, one that has landed him a place among the elite acoustic guitar stylists of our time.

> "John Fahey was a whole world of guitar playing—he gave me most of my adult life on the instrument."

ARTIST John Fahey "He was, of course, a whole world of guitar playing—he gave me most of my adult life on the instrument. There were others, though, like this guy Otto, a sculptor, high school art teacher, and trapper who knew my grandparents and lived just down the street from me in Minnesota. He did things on guitar I'd never dreamed of. And Lowell Lehman, our bandleader when I was a trombone player, imparted a lot of soul and was a genius of a teacher."

ALBUM Jimmy Giuffre *Travelin' Light* (Atlantic) "A trumpet player named Jack Hannah gave me this record, which featured Jim Hall and Bob Brookmeyer. I was living in Oklahoma at the time. Giuffre had a few of these trios, with no drums or piano, and I like that feel. He does very modern stuff, of course—a lot of who-knows-what stuff, brave and adventurous."

SONG "Alley Oop" The Hollywood Argyles "It was Kim Fowley that invented the word "dina-sow-wa," and it's been stuck in my head ever since. He sang "Monkey Lust" on my first Capitol record, and that helped me close a circle. When I first heard "Alley Oop," I was attempting to shove a BB gun down my pants in a hardware store—I'd been told you could steal them that way. But I stopped to listen instead."

—BOB GULLA

GEAR BOX **ALBUM** *Try and Stop Me* (RCA Victor) **AXES** Taylor six- and 12-string Leo Kottke signature models **STRINGS** D'Addario, Pearse, and GHS

BRAD PALM

DANIEL B. AKERS

BLUES NEWS

Texas Heat

Bugs Henderson

The title of World's Greatest Unknown Guitar Player has in the past been bestowed on players such as Roy Buchanan and Danny Gatton, and deservingly so, but now it may belong solely to Buddy "Bugs" Henderson. Indeed, the Texas dynamo, born on October 22, 1944, in Palm Springs, California, can flat out blow most pickers away—even with his standby switch on (to borrow Joe Walsh's comment about Albert King). Though a bluesman by trade, Henderson at times burns through rock, country, and even jazz like a pryromaniac through matches. Check him out—but trying to keep up with him will break your heart, and your knuckles.

Do you have any regrets concerning your career? No, not really, because I understand the business. I've accomplished just about every one of my goals, like playing with everyone I wanted, except for Elvis. I still travel around the world and get paid well, and I have a family.

Are you a blues purist? I think even if a kid has a stack of Marshalls and a Les Paul with strings that range from .004 to .020 and a rack of pedals ... if he thinks he's playing the blues, then by God he's playing the blues.

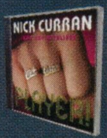
You're really popular in Germany. Somebody once asked me if I'm the Jerry Lewis of Germany, and I said, "No, I'm the Dean Martin." [*laughs*] We go to Europe twice a year; every show is sold out, and there are people there with records sealed in plastic for me to sign—ones I did session work on 30 or 40 years ago.

Are you still learning? If I hear somebody doing something I don't know, it drives me crazy, and I have to figure it out.

—DAVE RUBIN

GEAR BOX ALBUM *We're a Texas Band* (Taxim) AXES Paul Reed Smith, Fender Strat with Van Zandt pickups, GHS Boomers strings (.011-.048) AMPS Fender Vibro-King, '58 Fender Bassman FX Ibanez Tube Screamer, Dunlop Cry Baby

HOT LICKS
New Blues Releases



Nick Curran *Player!* (Blind Pig) Nick Curran is Texas-cool in dark shades—part T-Bone, part Charlie Christian, and all guitar sass. This set of mostly original tunes has a timeless jive vibe and features Kim Wilson on three tracks. **Hot Lick:** The instrumental "Groovy Jam" bops like 52nd Street in 1947.

Delta Moon *Goin' Down South* (Delta Moon) String shakers Tom Gray and Mark Johnson power this Atlanta band to the outer limits of the blues without selling their souls. **Hot Lick:** The original "I'll Die Trying," with its intertwining slide guitars, kicks like a Georgia mule.

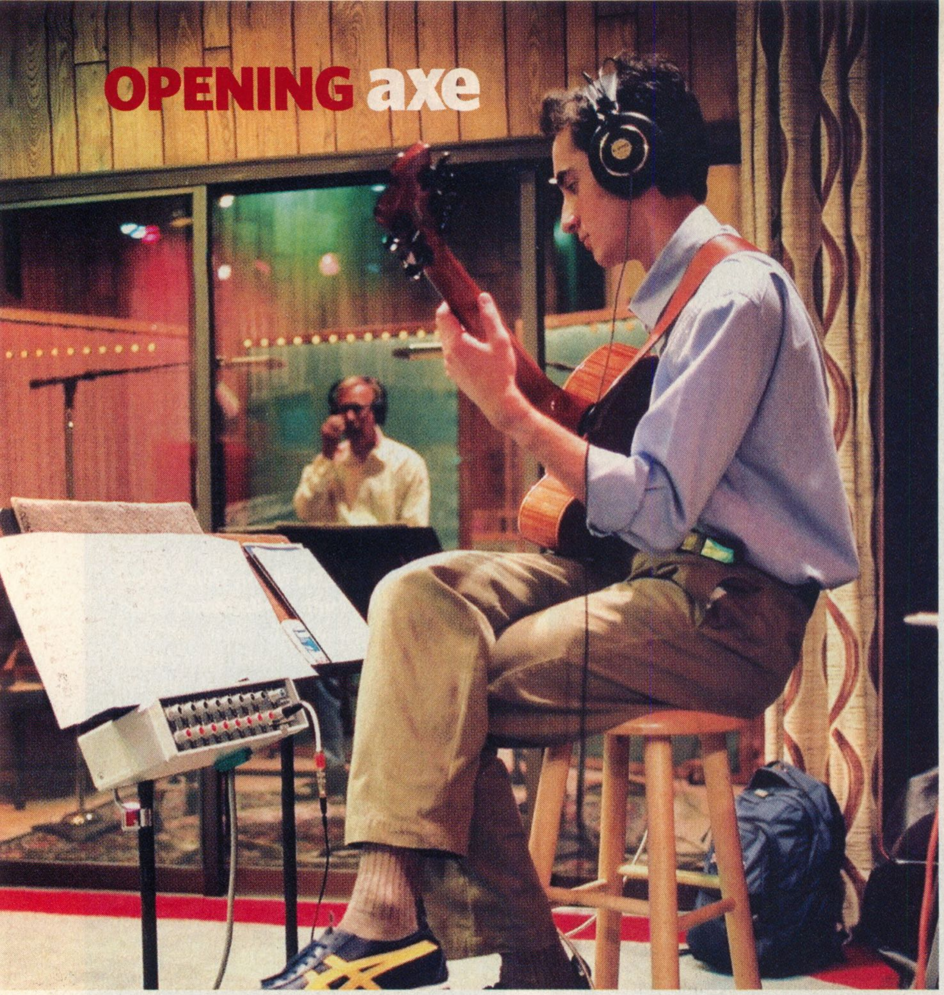
The JW-Jones Blues Band *My Kind of Evil* (Northern Blues) The new Canadian guitar hero swaggers and swings on horn-driven shuffles as well as soul and R&B numbers. **Hot Lick:** Jones' instrumental "Slow Down" jumps the blues and then segues into a slow 12/8 section that evokes "Sweet Little Angel."

LIVE!
Percy Strother

Terra Blues >> New York City

Percy Strother brings his big, soulful voice and clean, fingerpicked guitar work to bear on his blues, to which he gives a contemporary spin. Often in his sets, original R&B tunes like "Your Fool Done Woke Up" and "Givin' It Up for Your Love," both from *A Good Woman Is Hard to Find* (Blue Loon), sit side by side classic covers of Magic Sam's "Same Old Blues" and B.B. King's "Sweet Little Angel." On this evening, it took Strother a while to warm up, but by the time he got to Willie Dixon's romping "Howlin' for My Baby" and Muddy Waters' down-home "Standing Around Crying" he was pulling passionate, crisply sculpted lines from his Fender Strat. His brother Mac (bass), along with Malcolm Jackson (keyboards) and Danny Hickman (drums)—all resplendent in neon "soul man" suits—pushed Strother to extend himself, which he did, much to the delight of the audience.

—DR



SWING SETS
New Jazz Releases

Corey Christiansen *Awakening* (Mel Bay) This enhanced CD reveals the jazz educator's deft touch and round tone.

Fred Frith/John Zorn *Duo: 50th Birthday Celebration Volume Five* (Tzadik) Two masters of improvisation meet for an hour of telepathic communication.

Charlie Hunter *Friends Seen & Unseen* (Ropeadope) Trio with reed player John Ellis and drummer Derrek Phillips.

New Guitar Summit *New Guitar Summit* (Stony Plain) A showcase for the swinging guitars of Gerry Beaudoin, Jay Geils, and Duke Robillard. —AP

JAZZ JOINT

Julian Lage

Wonder Boy

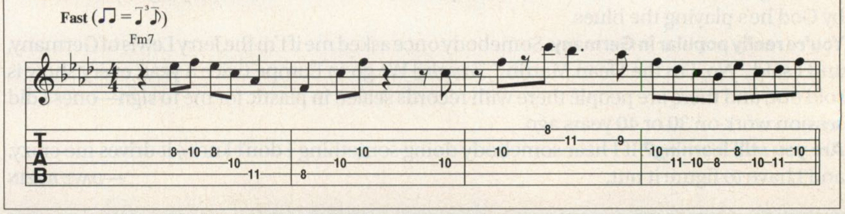
"When I was 7 years old," says Julian Lage, "I got to play Santana's guitar backstage. He was a very warm and lovely guy, and he asked me to play with him in concert the next night. I was too nervous, so I said, 'Some other time.' A year later, when I was eight, I played live with Santana. It was totally amazing, and I knew then that I wanted to play guitar for a living."

Lage began classical studies at the San Francisco Conservatory of Music, but he found the curriculum to be too restricting. "They were kind of elitist," says the guitarist. "They said, 'You can only listen to classical—no jazz.'" So, through private lessons, Lage immersed himself in the bebop language, relishing in its freedom. "Immediately I saw that within jazz's structures were so many different possibilities, unlike classical music, where you have to do exactly what you're told," he explains. "Jazz is so wonderfully complicated that I continually learn and grow through it, both as a musician and a person."

Lage's impressive resume now includes gigs with pianist Herbie Hancock, Carlos Santana, vibraphonist Bobby Hutcherson, and saxophonist Joe Lovano. Recently, the 16-year-old guitarist teamed up with vibraphonist Gary Burton on *Generations*, in a quintet rounded out by pianist Makoto Ozone, bassist James Genus, and drummer Gary Spencer. For the event, Lage also stepped out as a composer; three of his originals appear on the album, sandwiched between numbers by Pat Metheny, pianist/composer Carla Bley, and pianist Oscar Peterson. While recording, Lage's musicality grew markedly: "My tunes on *Generations* were composed very intuitively," he says. "They started out as improvisations, and then they took on their own shape. With the group, everything was further developed. Gary offered lots of wonderful suggestions, both harmonic and melodic, which in turn brought out great solos from everyone. And that has really helped me expand my compositional and improvisational vision."

Despite this auspicious debut—on *Generations*, Lage improvises with a depth and a grace that belie his age—the teenage prodigy may soon pursue other directions. "I still have room to grow with jazz," he says, "but I can't say that I'll play it for the rest of my life. The world of music is so broad, and I'd like to see it all." —ADAM PERLMUTTER

ON THE CD » Track 6 **AT THE IMPROV** Julian Lage Line



GEAR BOX ALBUM Gary Burton *Generations* (Concord Jazz) AXE Linda Manzer Blue Note, Thomastik-Infeld strings AMP Matchless Chieftain

RETURN OF THE SHRED
Terrifying Licks of the '80s
Warren DeMartini

Twenty years ago, Ratt exploded into mainstream consciousness with *Out of the Cellar* (Atlantic). The awe-inspiring guitar work of Warren DeMartini and Robbin Crosby—portrayed in now classic videos like "Round and Round," which featured Milton Berle—quickly became a staple of MTV's rock rotation. As a result, DeMartini, Ratt's primary leadster, emerged as an '80s guitar hero. His inimitable style is epitomized in "You're in Trouble," the closing lead lick of which is recalled below.

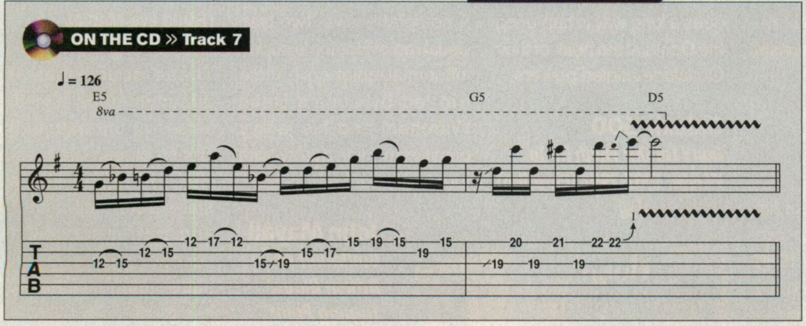
DEGREE OF DIFFICULTY 8.2

WARREN SAYS: "I completely enveloped myself in guitar playing when I was a kid; it was all I did. Whereas most people looked forward to a weekend to go out and 'tie one on,' my idea of a good time was to figure out a Scorpions song [*laughs*]." Given that DeMartini had only been playing for 5-1/2 years by the time Ratt tracked "You're in Trouble," along with most of *Out of the Cellar*, his efforts clearly paid off.

THEORY: "I've always loved blues; I use it as a template, lead-wise," DeMartini says. "Rock in general is based on that five-note scale that Muddy Waters and John Lee Hooker used." In this lick, the five-note scale DeMartini cites is E minor pentatonic (E–G–A–B–D), embellished here with the bluesy "♭5" (B♭), to form the E blues scale. Moves derived from E natural minor (E–F♯–G–A–B–C–D) and stippled ascending chromatics—successive half steps between the 1st string's C (20th fret) and D (22nd fret) notes offset by a D (19th fret, 3rd string) pedal point—climax the line.

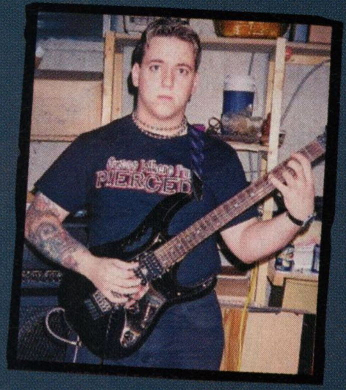
TIPS: To cop this lick's fairly wide fret-hand stretch, position the palm side of your 4th finger's 1st knuckle (where your pinky joins your hand) as close to the guitar neck's binding as possible.

—DALE TURNER



NEIL ZLOZOWER

TALES FROM THE WOODSHED
G1 Reader of the Month



Arnold Hablewitz

HOMETOWN Machesney Park, Illinois
AGE 21
GEAR Ibanez Jem, Ibanez RG1570, ESP LTD, Jackson KV-2, Peavey Ultra half stack, BBE 482 Sonic Maximizer, Digitech RP-3

When people ride in my car, they are barraged with an eccentric metal experience," says Arnold Hablewitz. "I go from Bleeding Through and Dissection to Stratovarius and Dream Theater. Anything with heavy guitars and a hammering rhythm section gets me going."

Although initially inspired to play the guitar a decade ago by Bon Jovi's *Keep the Faith* and the Jeff Healey Band's *Feel This*, his repertoire would soon come to incorporate metal's preeminent names: Pantera, Metallica, Slayer, and Megadeth. "After that, I just sort of fell into the underground stuff like Cannibal Corpse and Sepultura," he explains, noting that he eventually moved on to hardcore and screamo bands such as Thrice and Dillinger Escape Plan.

"As far as guitar players go, I've always been into Steve Vai, and I did go through a phase where I was all about lead guitar players," Hablewitz says. "But now I find myself listening for the drums more and more; it's helping me to develop a really percussive and hard-hitting style."

Since 1997, Hablewitz has held axe duties in a number of northern Illinois metal and thrash outfits, namely NONE, Beltfed, and Mausoleum. But currently, he's processing lessons already learned. "I think the most challenging thing for me has been learning to hold back. I'm starting to realize that everything needs to happen for the good of the song, or it won't work." —SEAN MCDEVITT

Want to tell the world your story? Send your tales to editors@guitaronemag.com

OPENING axe

ZZ Top

RICK GOULD

SCREEN TEST

DVDs in Review

ZZ Top

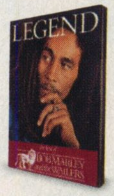
***Greatest Hits: The Video Collection* (Rhino)**

The advent of MTV and the video age certainly didn't coincide with ZZ Top's classic period, but they give a pretty good indication of what sort of pastimes the bearded ones enjoyed. In between playing some pretty good—but not great—Texas licks during this period, the trio loved girls and cars, but mostly girls, as they proved on super-schlocky videos like "Sharp Dressed Man" and "Legs."

SCENE STEALER: The synths gurgle throughout this disc, but not so much on "Give It Up" and "Burger Man," both of which choose to highlight Billy Gibbons' marvelous tone and squealing licks.

Bob Marley

***Legend* (Island/Tuff Gong)**



The umpteen million-selling *Legend* gets the royal treatment, expanding to three discs, including a remix set and a 23-song DVD. The video portion includes all of the Rastaman's anthems, plus a 90-minute documentary, "Time Will Tell," turning this package into the new definitive overview—both audio and video—of Marley's incredible career.

SCENE STEALER: A music clip of "Stir It Up" from U.K. television provides a rare glimpse of tough guitarist Peter Tosh at work on his SG. The "Stepping Razor" would leave the band after this tour.

Fleetwood Mac

***Live in Boston* (Warner Bros.)**

The Mac ain't what it used to be, but fortunately there's still a little gas in the tank. In this double-DVD/single-CD package, recorded live in Boston in 2003, chanteuse Stevie Nicks tries in vain to recapture that ol' black magic. But it's bandleader Lindsey Buckingham, with his self-proclaimed "ham-fisted" attack, that truly carries the show.

SCENE STEALER: Buckingham snares the spotlight on many of the band's non-hits, including the wild "Come," on which he wrests a clumsy but effective solo from his axe.

Various Artists

***Vans Warped Tour 2003* (Kung Fu/Image)**

The 2003 Warped DVD is probably better at capturing the sound and feel of a real Warped experience than its video predecessors, but it's hard to tell—there are just too many damn bands to keep track of, with too many shirtless guys spattered with tattoos. But then, there are always stalwarts like Pennywise, Rancid, and the Dropkicks to snap you back to good ol' kick-ass punk tradition.

SCENE STEALER: If there's one trend to detect here, it's that hardcore punk is splintering into myriad shards, from punk-metal rage (Avenging Sevenfold) to intricate synchronicity (Rufio).

—BOB GULLA

EXTRAS

Neil Young

***Greendale* (Shakey Pictures/Sanctuary)**

Young's unorthodox film, essentially a feature-length music video adhering to his album of the same name, toes the line between the trifling and the innovative. Still, the music—gruff and pastoral—pops with topical dynamism.

The Doors

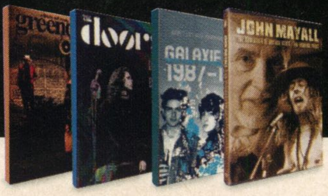
***Live in Europe 1968* (Eagle Vision)**

This grainy B&W flick of Jim, Robbie & Co.—with production supervised in 1988 by the Doors and honorary Door Danny Sugerman—goes a long way in capturing the Doors at the peak of their Quaalude-addled powers.

Galaxie 500

***Don't Let Our Youth Go To Waste: 1987-1991* (Plexifilm)**

A comprehensive, two-disc visual rap of Boston's super-influential quiet-core indie trio led by Luna's Dean Wareham and his jangly primitivism. High quality, with four total hours of tuneage.



John Mayall

***Godfather of British Blues/Turning Point* (Eagle Eye Media)**

These double-barreled documentaries aim their lenses at the patriarch of British blues. The first is a BBC-produced film with star-studded commentary and performances; the second, shot in a 1969, has a vintage, cinema-veritas twist.

—BG

THE REVOLUTION STARTS HERE

Guitar Tracks Pro™

32-TRACK RECORDING STUDIO

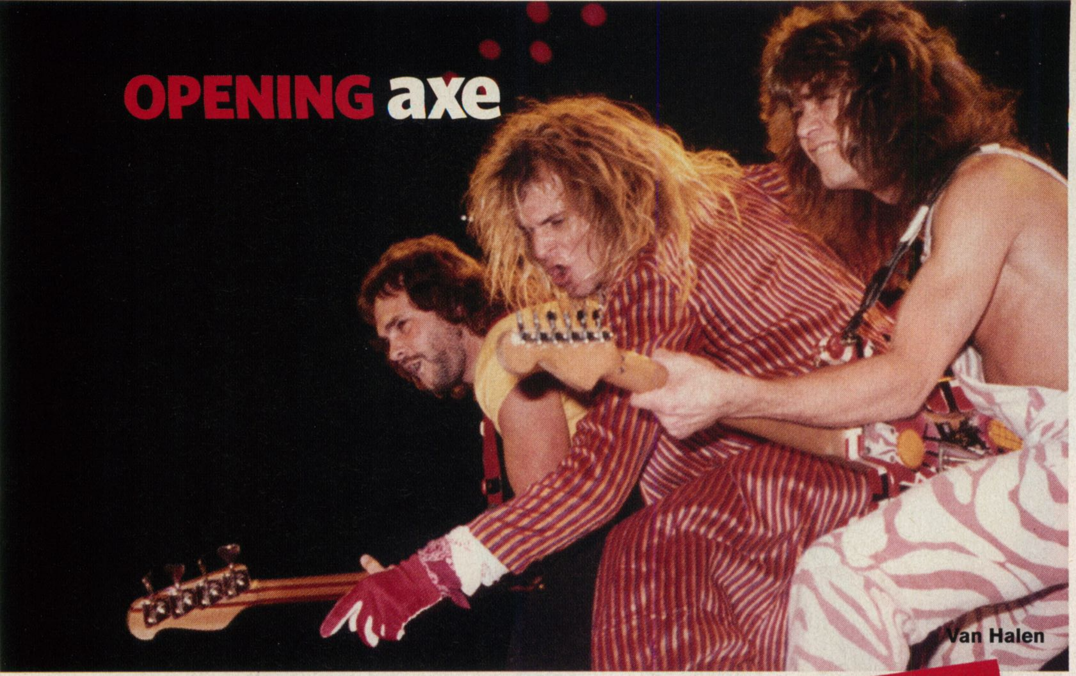
Introducing the all new Guitar Tracks Pro 3 – the revolutionary new PC recording software that gives you the freedom to create music anywhere, anytime, without worrying about technology – the freedom to forget about the tools and focus on your music.

- ★ Plug in your guitar to Amplitube LE Amp modeler to access hundreds of killer guitar tones ★
- ★ Record you or your band on up to 32 tracks at beyond CD-quality (24/96 kHz) ★
- ★ Combine loops of any tempo to compose killer backing tracks in no time at all ★
- ★ Patch great sounding effects like the GT: FX Verb, Squeeze, Phazer, Q or any other DX or VST ★
- ★ Mix down your project using the intuitive 32 x 8 x 2 mixing environment ★

With Guitar Tracks Pro 3 you get the best of both worlds – pro quality production tools and the speed and ease of your old portable multi-track. So start your own revolution with Guitar Tracks Pro 3 and set your music free.

cakewalk

GUITAR TRACKS PRO 3 is available at fine music retailers everywhere.
Or visit www.guitartrackspro.com.



Van Halen

SOUNDCHECK

Records in Review

Van Halen

***The Best of Both Worlds* (Warner Bros.)**

What's the new Van Halen tradition? Release a greatest hits package whenever a singer rejoins the band. Despite Sammy Hagar's general lack of charisma—anyone who disputes this has to defend the lame double entendres in the new "Up for Breakfast," which plausibly could be titled "Sammy Gets a Boner"—the three new songs fare much better than those of 1996's failed David Lee Roth reunion. Eddie's latest guitar work, full of meaty hooks and fiery solos, suggests he wants to go heavy again; indeed, the down-tuned chug on "It's About Time"—the best of the new batch—indicates he still has some aggression to work out. **MOMENT OF TURTH: "Eruption" (0:01-1:38)** After all, this is why there's a "best of" package 26 years later, right? In 1978, Eddie's tapping and whammy-bar dives sounded like arcade sound effects. Now everyone and his mother knows how to do it.

John Lee Hooker

***Jack O' Diamonds* (Eagle)**

This previously unreleased field recording could be the blues find of the century. Recorded in 1949 at a house party in Detroit, the album documents a young Hooker at the top of his game, ripping like a fierce one-man band. In fact, this solo acoustic performance may contain some of his best guitar work ever captured on tape, as his open-tuned guitar often sounds like two. "How Long Blues" and the title track find the Hook simultaneously laying down melodies, chugging out proto-boogie rhythms, stomping his foot, and belting the lyrics, all with a casual confidence. A veritable mine of precious blues nuggets. **MOMENT OF TRUTH: "Six Little Puppies and Twelve Shaggy Hounds" (0:27-2:11)** Hooker doubles his vocal melody on the guitar, countering the rhythm on the lower strings. What's more, the modal drones emanating from his acoustic provide a link between American blues and West African music.

Funeral for a Friend

***Casually Dressed and Deep in Conversation* (Ferret)**

Though singer Matt Davies urges his audience to cry into their pillows at the sound of his heartbroken lyrics, axemen Darran Smith and Kris Roberts are the real reason to listen to the Welsh quintet's metallic pop-punk. Since the duo rarely doubles up on parts, their chordal pummeling, while primordial, takes on an almost orchestral quality. The layered riffs of "Storytelling" and the harmonized rhythm guitars of "Red is the New Black" give discerning ears much to dissect. **MOMENT OF TRUTH: "She Drove Me to Daytime Television" (0:02-2:34)** Smith and Roberts serve up a smorgasbord of catchy guitar parts as they shift from harmonized octaves to arpeggiated melodies to stacked power chords.

Jing Chi

***3D* (Tone Center)**

Robben Ford's distorted chords and bluesy wah leads on the opener, "Colonel Panic" (Track 83 on the CD-ROM), indicate these fusion veterans—the guitarist is joined by bassist Jimmy Haslip and drummer Vinnie Colaiuta—wanted more of a rock edge to this, their third disc of jazzy jam sessions. That feel is most evident in the blues-scale riffing of "Tangled Up," but for the most part the trio heads for calmer waters, with Ford's fluid, melodic lines and sharp tone leading the way. **MOMENT OF TRUTH: "Time Is a Magazine" (0:53-3:30)** The title probably refers to the numerous meter changes. Here, Ford solos with serious sustain while Haslip crams mucho notes into his scalar flight.

—BOB KEELAGHAN

REISSUES

The Allman Brothers Band

***The Anthology* (Hip-O)**

Summarizing a career of jamming—from the band's 1969 debut to 2002's *Hittin' the Note*—this two-disc package leans heavily on the Duane Allman/Dickey Betts era. And, really, why not?

Jeff Buckley

***Grace: Legacy Edition* (Columbia/Legacy)**

The remastered debut now features a DVD plus a disc of 13 rarities. Some of these could have stayed in the can, but still, most are charming glimpses of the gifted musician's influences.

Muddy Waters

***Hard Again* (Epic/Legacy)**

McKinley Morganfield's rowdy 1977 comeback album gets its kick from an all-star band that includes the guitars of Johnny Winter and Bob Margolin, both of whom aide and abet Muddy's prodigious vocalizing.

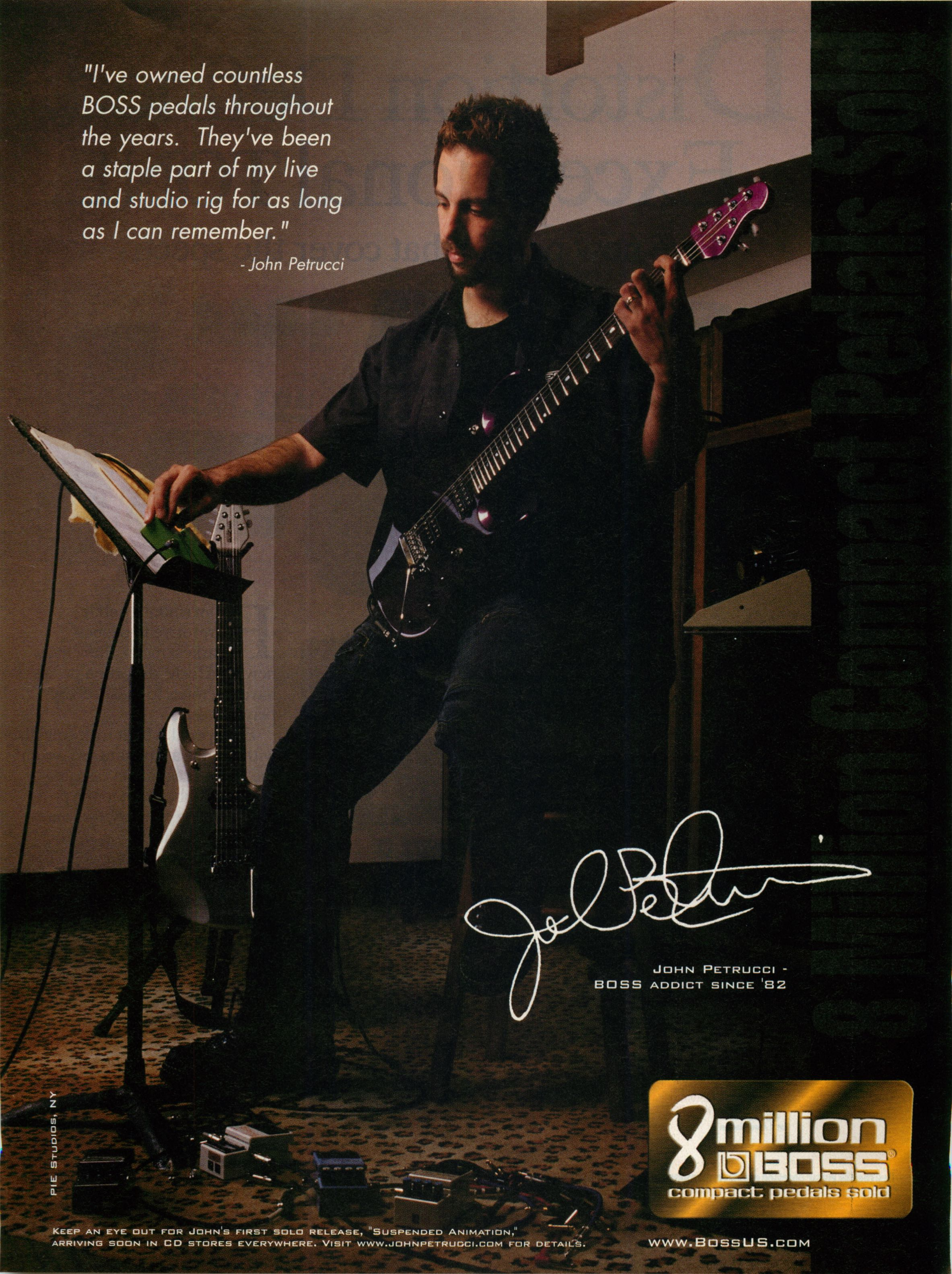
Peter Green

***Man of the World: The Anthology 1968–1988* (Sanctuary)**

This double-disc set of smoldering electric blues follows the tragic British guitar hero from his early brilliance in Fleetwood Mac to his patchy, post-breakdown solo career.

—BK

WIREIMAGE.COM


"I've owned countless BOSS pedals throughout the years. They've been a staple part of my live and studio rig for as long as I can remember."
- John Petrucci
John Petrucci - BOSS addict since '82
Pie Studios, NY
8 million BOSS compact pedals sold
Keep an eye out for John's first solo release, "Suspended Animation," arriving soon in CD stores everywhere. Visit www.johnpetrucci.com for details.
www.BossUS.com

Distortion Defined: Exceptional TONE.

Five new pedals that cover the spectrum.

NEW DISTORTION STOMPBOXES

Distorto-Meter Range: 0-30

Bad Monkey™ Tube Overdrive produces the smooth natural character of an overdriven tube amp while maintaining your guitar's distinct tone. Low and High tone controls give you the flexibility to boost or cut bass and treble frequencies for just the right sound.

Distorto-Meter Range: 20-50

Screamin' Blues™ Overdrive / Distortion is designed for guitarists who need a pedal that responds to playing dynamics. Playing lightly gives you a mild overdrive, but dialing up the gain and digging in hard will make the Screamin' Blues sing with ultra-rich harmonics and sustain.

Distorto-Meter Range: 40-70

Hot Head™ Distortion is a multi-purpose pedal for any music style where distortion is needed. Armed with flexible Low, High, and Gain controls, the Hot Head can dial in just the right tone for your setup. If you just want a little dirt or you need your amp to sound like a full stack, the Hot Head lets you rock with the best.

Distorto-Meter Range: 60-90

Grunge™ Heavy Grind Distortion already has legendary status. Whether it's chunky rhythm, heavy grind, or amazing sustaining leads you're after, the Grunge gets you these and everything in between. Just plug in and find out why so many players have made this sound a top seller for over a decade.

Distorto-Meter Range: Mild Pain to Total Annihilation

Death Metal™ is by far the most extreme distortion you will ever hear. Simply put, we've turned the gain up to "eleven" and ripped the knob off. Level, Low, Mid, and High controls provide flexible tone shaping, so even though this distortion is over the top, your guitar is guaranteed to cut through. Take only as directed.

From smooth, subtle overdrive to deepest, darkest metal, these five new DigiTech® distortion pedals have the tones to satisfy every players' tastes.

Each pedal is built rock-solid to withstand years of hard use. From the rugged cast-metal case and non-slip rubber base to the premium analog circuitry, these are DigiTech quality inside and out.

In addition, each new DigiTech pedal features dual outputs: the standard AMP output and a MIXER output with cabinet modeling so you can plug directly into front-of-house boards and recording consoles.

Burning to improve your tone? Steer your mouse to our web site to download blazing tone samples. Better yet, redline it down to your DigiTech dealer and check out these new distortion-defining pedals in person. ■

Designed by guitar-obsessed engineers marooned in a suburb of Salt Lake City ■ www.digitech.com ■ 801.566.8800

DigiTech
The Power to Create

©2004 DigiTech
All Rights Reserved

H A Harman International Company

SWEET HOME CHICAGO

10 Riffs From Muddy Waters, Buddy Guy, Son Seals, and Others

Howlin' Wolf

By Sean McDevitt

In September of 1950, 15-year-old Eddy Harrington boarded a Greyhound bus in Birmingham, Alabama, a $15 one-way ticket in hand, and embarked on a northern journey that would change his life dramatically.

The migration of Harrington—who'd one day be known as bluesman Eddy "The Chief" Clearwater—wasn't altogether unique, but it was undeniably one with purpose; between 1900 and 1960, nearly five million other African-Americans did the same thing.

They brought more than their dreams and worldly possessions to Chicago. They brought their culture, and their blues. When Chicago blues came to life in the late '40s and early '50s, it was essentially amplified Delta blues worked into the framework of a small band—usually drums, piano, and bass. It eventually grew to encompass a subgenre, West Side blues, which often featured a louder, minor-blues sound anchored by gutbucket guitar.

"I had always heard from many people that Chicago was more like a promised land," says Clearwater. "That if you wanted to better your life and broaden your horizons, you went to Chicago, because there were so many opportunities, and so many different walks of life. Sweet home Chicago!"

"Rollin' and Tumblin'" Muddy Waters

Few performers in recorded history—in any genre—can lay claim to having the kind of

impact that Muddy Waters had on Chicago blues. Powerful, immediate, and uncompromising, Waters' quintessential Chess recordings stand out as a veritable blueprint for much of the blues that followed.

"In his living room [*in suburban Westmont, Illinois*], I used to play Muddy's old songs on my portable cassette recorder, just loud enough for him to hear them in the kitchen," wrote Waters sideman "Steady Rollin' " Bob Margolin in a 1995 article for *Blues Revue*. "Sipping champagne, he'd enjoy his songs—he said they were like 'old friends'—and then he'd come in and start pointing out parts to listen to, or telling stories about the recording sessions. You better believe I remember every word."

SANDY GUY SCHOENFELD/MICHAEL OCHS ARCHIVES.COM

"Forty-Four"
Howlin' Wolf

Chester Arthur Burnett, born in West Point, Mississippi, in 1910 and named after President Chester A. Arthur, arrived in Chicago in the winter of 1953.

It's unlikely that any other bluesman in history could have been so simultaneously entertaining and downright frightening: at times, the ferocious-sounding Wolf, whose growling voice was augmented by vicious, rhythmic harmonica blasts, tipped the scales at nearly 300 pounds.

Two guitarists, Willie Johnson and Hubert Sumlin—the latter favored single-note runs and played few chords—were instrumental in Wolf's art, as was songwriter Willie Dixon, who penned virtually all of the Wolf's recorded output from 1960 to 1965, including classics like "The Red Rooster," "Spoonful," and "Back Door Man."

"Damn Right, I've Got the Blues"
Buddy Guy

In the year 2004, B.B. King may be the reigning King of the Blues, but Chicago is still Buddy Guy's turf. And when it comes to onstage action, the 68-year-old Guy has few contemporary peers.

It's hard to believe there was a time when the Louisiana native couldn't even find a worthwhile record deal; he went through most of the '80s without a domestic release to his credit. But, difficult commercial periods aside (Guy still laments radio's reluctance to give his music more airplay), his legacy and reputation as a formidable stage presence remain completely intact.

This tune, from 1991's Grammy-winning comeback album of the same name, marked the beginning of a resurgence that Guy enjoys to this day.

"Funky Bitch"
Son Seals

It's hard to deny the blues credentials of a man who has had a leg amputated (due to complications of diabetes) and been shot in the jaw. But Son Seals' recorded work is all he'll ever need.

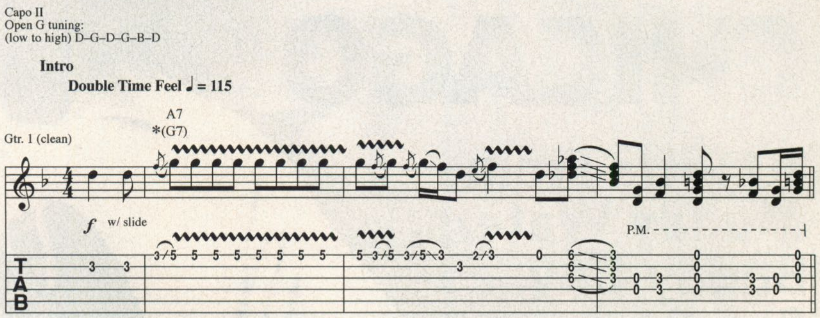
Hound Dog Taylor is certainly the most important artist in the history of Alligator Records, but Seals, a 62-year-old Arkansas native, is only a small step behind. His early releases for the label, which proudly endure, demonstrate his stinging, staccato guitar style.

"Funky Bitch," which first appeared on 1978's incendiary *Live & Burning*, was given new life by Phish—the recently disbanded Vermont outfit covered the tune on 1999's *Hampton Comes Alive*. Frontman Trey Anastasio also lent his guitar work to a new version of the song that Seals cut for *Lettin' Go*, a 2000 release for Telarc.

"Soul Fixin' Man"
Luther Allison

Few players blended soul, rock, and funk sounds into blues as well as the late Luther Allison, who was possibly at the top of his game when he was diagnosed with inoperable cancer in July of 1997; he died in a Wisconsin hospital a month later.

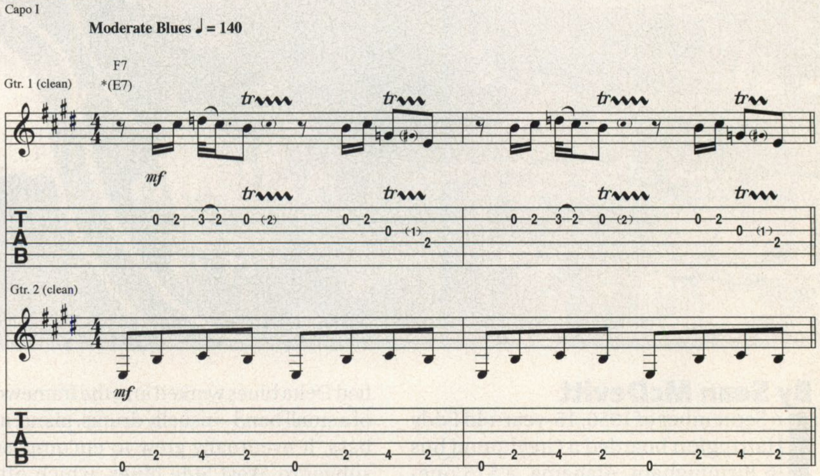
"Rollin' and Tumblin'"



*Symbol in parentheses represents chord name respective to capoed guitar. Symbol above represents sounding chord. Capoed fret is "0" in tab.

Written by Muddy Waters; Copyright © 1960, 1988 WATERTOONS MUSIC (BMI)/Administered by BUG; All Rights Reserved; Used by Permission

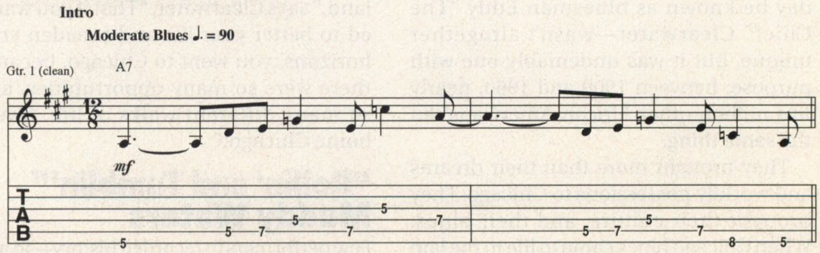
"Forty-Four"



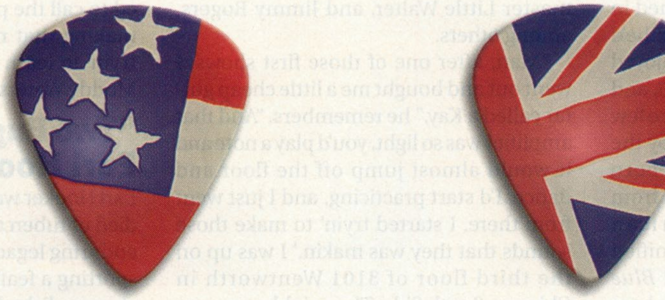
*Symbol in parentheses represents chord name respective to capoed guitar. Symbol above represents sounding chord. Capoed fret is "0" in tab.

Words and Music by Chester Burnett; Copyright © 1960 (renewed) Arc Music Corporation (BMI); All Rights Reserved; Used by Permission

"Damn Right, I've Got the Blues"



By BUDDY GUY; Copyright © 1991 MIC-SHAU MUSIC CO.; Administered by ZOMBA SONGS INC.; All Rights Reserved; Used by Permission
Warner Bros. Publications U.S. Inc., MIAMI, FLORIDA 33014



PICK YOUR SOUND.

Introducing two new lines
of guitar speakers, each
with its own classic sound.
The Patriot - made in the USA
with tones from warm and
mellow to clean and bright.
The Red Coat - with cones
made in England for that
recognizable British spank.
The quality is pure Eminence.
The choice is yours.

PATRIOT™ RED COAT™

EMINENCE®

Eminence Speaker LLC • 838 Mulberry PK • Eminence, KY 40019 • 502-845-5622 • www.eminence.com

RIFF BOX

Allison's unlikely comeback, hatched in 1994, was more than a bit dramatic: he'd been living in France since 1980 (he enjoyed

steady work in Europe), and American bookings were few and far between. But by the mid-'90s, Allison was born again. *Soul Fixin' Man*, from 1994, his first American recording in nearly two decades, signified his triumphant studio return, and *Blue Streak*, released late the following year, kept Allison's fiery, stinging guitar and gritty vocals front and center. He would soon become a festival favorite, and that momentum continued through 1997's *Reckless*, released just months before his passing.

"I Just Want a Little Bit" Magic Sam

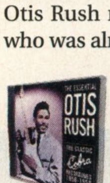
B.B. King had the honor of closing the inaugural Ann Arbor Blues Festival in August of 1969, but many contend that Magic Sam—

whose last name was Maghett—actually stole the show, despite showing up more than an hour late for his afternoon set and performing with only a bassist and a borrowed drummer. Sadly, the 32-year-old Mississippi native—whose family had moved to Chicago in 1950—was dead by the first day of December that year, the victim of a heart attack. At the time of his death, his rising star was short of its apex—in 1967, he'd released his seminal *West Side Soul*, a record that still sounds fresh and vibrant; the following year he delivered *Black Magic*, yet another engaging soul-blues elixir.

"When I first heard his records on WGES [*Chicago's premier black radio station in the '40s and '50s*], I thought his sound was so different from any blues that I'd ever heard," remembers Eddy Clearwater. "The sound that he made with his guitar, with the tremolo sound and minor-sounding chords. And he had this vibrato in his voice that coincided with what he was playing. It was just a different kind of approach to the entire thing."

"All Your Love (I Miss Loving)" Otis Rush

Otis Rush remembers visiting his sister, who was already living in Chicago, in 1949



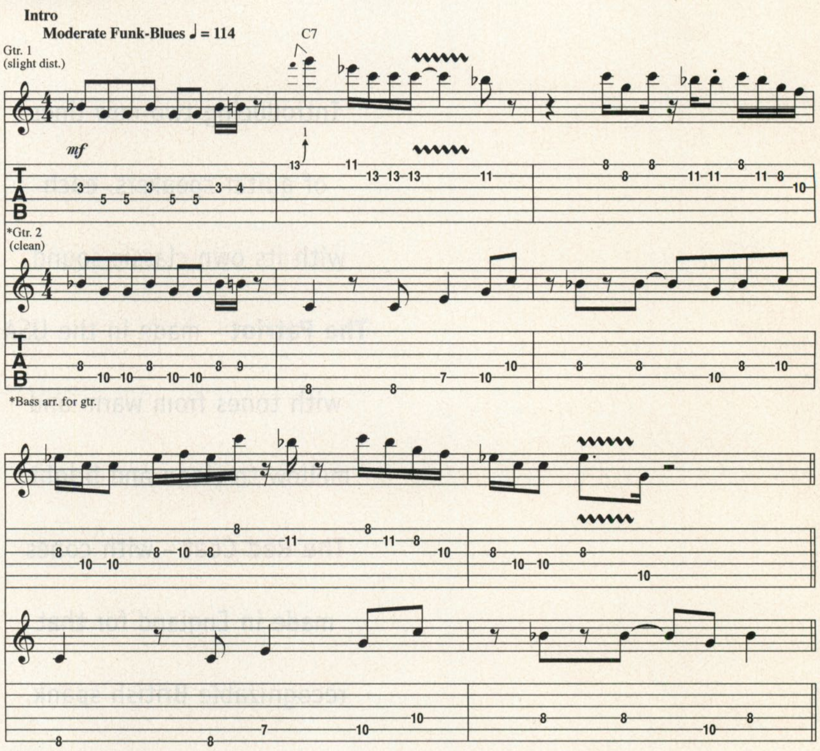
or 1950, from his Philadelphia, Mississippi home. He promptly decided to stay, influenced by the blues legends his sister took him to see: Muddy Waters, harp master Little Walter, and Jimmy Rogers, among others.

"Man, after one of those first shows, I went out and bought me a little cheap guitar called a Kay," he remembers. "And that amplifier was so light, you'd play a note and it would almost jump off the floor and dance. I'd start practicing, and I just went from there. I started tryin' to make those sounds that they was makin.' I was up on the third floor of 3101 Wentworth in Chicago, South Side. The neighbors wanted to call the police on me, mad at me for making that noise. I was like, 'Man, I'm tryin' to learn how to play this guitar like Muddy Waters!'"

"Two Bugs and a Roach" Earl Hooker

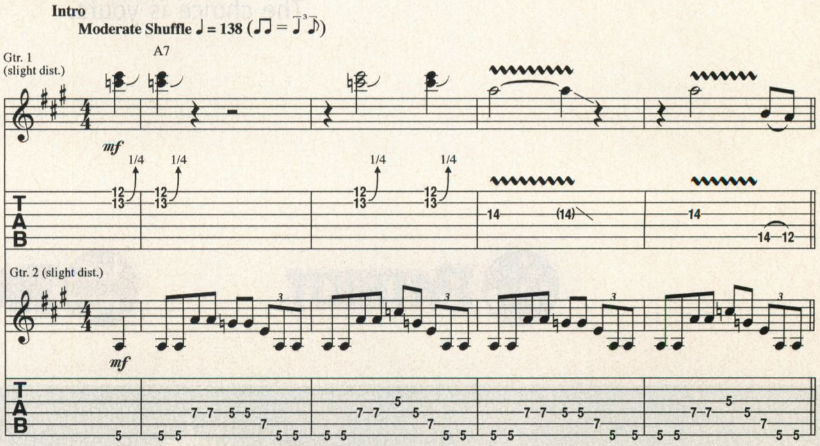
Earl Hooker was only 41 years old when he died of tuberculosis in 1969. But he left an enduring legacy of precision slide playing, sporting a feathery touch that produced a clean, polished sound. A former sideman as

"Funky Bitch"



Written by Frank Seals, published by Eyeball Music; Copyright © 1978 Eyeball Music

"Soul Fixin' Man"



Written by Luther Allison and James Solberg, published by Eyeball Music; Copyright © 1994 Bad Love Music, administered by Eyeball Music

THE G&L ASAT

SEMI-HOLLOW

by an American Genius

When he created the original ASAT in 1985, Leo Fender graced it with his latest innovations in bridge and pickup technology. Today, Leo's creative spirit lives on in the ASAT semi-hollow.

The ASAT's Magnetic Field Design™ single coil pickups deliver rich, warm tone without sacrificing glassy detail in the high end. The Saddle-Lock™ bridge, another Leo innovation, provides unsurpassed sustain, articulation and comfort. With the addition of a light, resonant semi-hollow body, the ASAT's tonal aesthetic is elevated to a new level.

Discover the ASAT allure for yourself. Visit your G&L dealer today and see how Leo's genius continues to resonate in every G&L.

G&L® Guitars by Leo

2548 Fender Avenue, Fullerton, California 92631 • glguitars.com

G&L is not associated with the Fender Musical Instruments Corporation

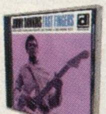
Copyright 2004 G&L Musical Instruments

well—you can hear his slide handiwork on Muddy Waters' Chess classic "You Shook Me"—Hooker's true sound, at least according to some who jammed with him and saw him play live, was never truly captured.

Recalls Eddy Clearwater: "Earl Hooker was a *mean* son of a bitch with the guitar. Mean! He'd make sounds with that slide that would make your hair stand up. For some reason, they never captured him on record the way he really sounded, and I wish they would have.... There was much more to Earl Hooker than has ever been heard on record."

"Night Rock"
Jimmy Dawkins

Like Eddy Clearwater, Jimmy Dawkins left the South for Chicago on a Greyhound bus. (In Dawkins' case, it was a ride out of Mississippi, in 1955.) And like Clearwater, he's one of a dwindling number of old-school West Side blues talents.



Dawkins' 1969 Delmark debut, *Fast Fingers*, is considered among his finest efforts; the album came about after Magic Sam introduced Dawkins to label boss Bob Koester. A 1971 follow-up, *All for Business*, featured Otis Rush on second guitar.

"Night Rock" appears on *Fast Fingers*, which, incidentally, is probably not an ideal album title: Dawkins' playing, tasteful and soulful, is hardly rapid-fire, and seldom over the top. Dawkins, who turns 68 this year, remains a viable live performer.

"55th Street Boogie"
Hound Dog Taylor

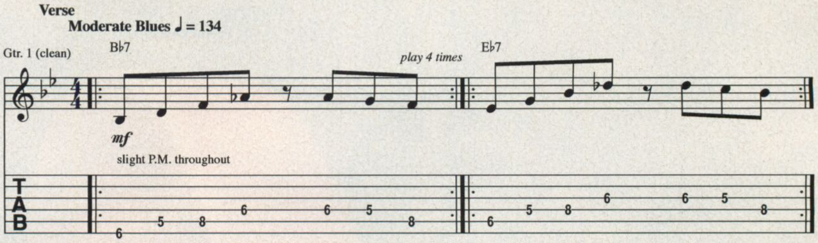
This quote from slide master Theodore Roosevelt "Hound Dog" Taylor is hardly new, but it bears repeating nonetheless: "When I die, they'll say, 'He couldn't play shit, but he sure made it sound good.'"

Indeed, the six-fingered Taylor made *it* sound good—simple, joy-inducing, party-starting, slide-heavy blues played in open tunings.

"Hound Dog and [*Houserockers bandmate*] Brewer Phillips pushed their guitars and amps into rough-edged distortion," writes Alligator Records founder Bruce Iglauer in the liner notes to *Release the Hound*, a wonderfully infectious collection of live Taylor performances. "For them, the best volume setting was always 10."

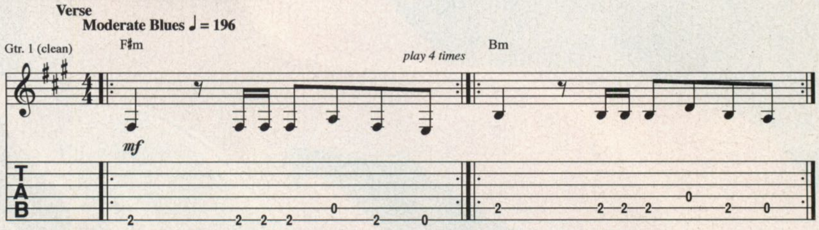
"55th Street Boogie," one of Taylor's many magical moments, can be found on Alligator's first-ever release, 1971's *Hound Dog Taylor and the Houserockers.*

"I Just Want a Little Bit"



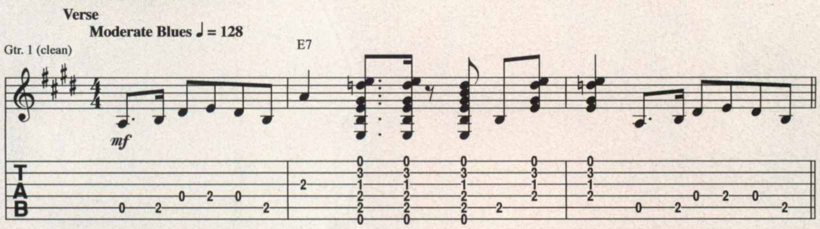
Written by Sam Maghett; Published by LERIC MUSIC (BMI)/Administered by BUG/ARC MUSIC CORP. (BMI); All Rights Reserved; Used by Permission

"All Your Love (I Miss Loving)"



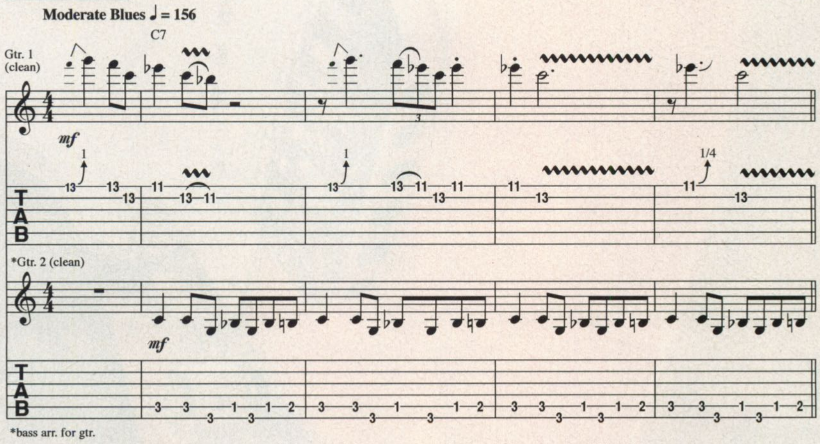
Words and Music by Otis Rush; Copyright © 1965 (renewed) Conrad Music, a division of Arc Music Corp. (BMI)

"Two Bugs and a Roach"



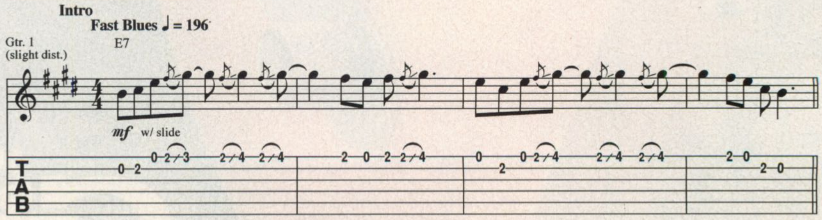
Written by Earl Hooker; Copyright © 1969, 1997 LERIC MUSIC (BMI)/Administered by BUG; All Rights Reserved; Used by Permission

"Night Rock"



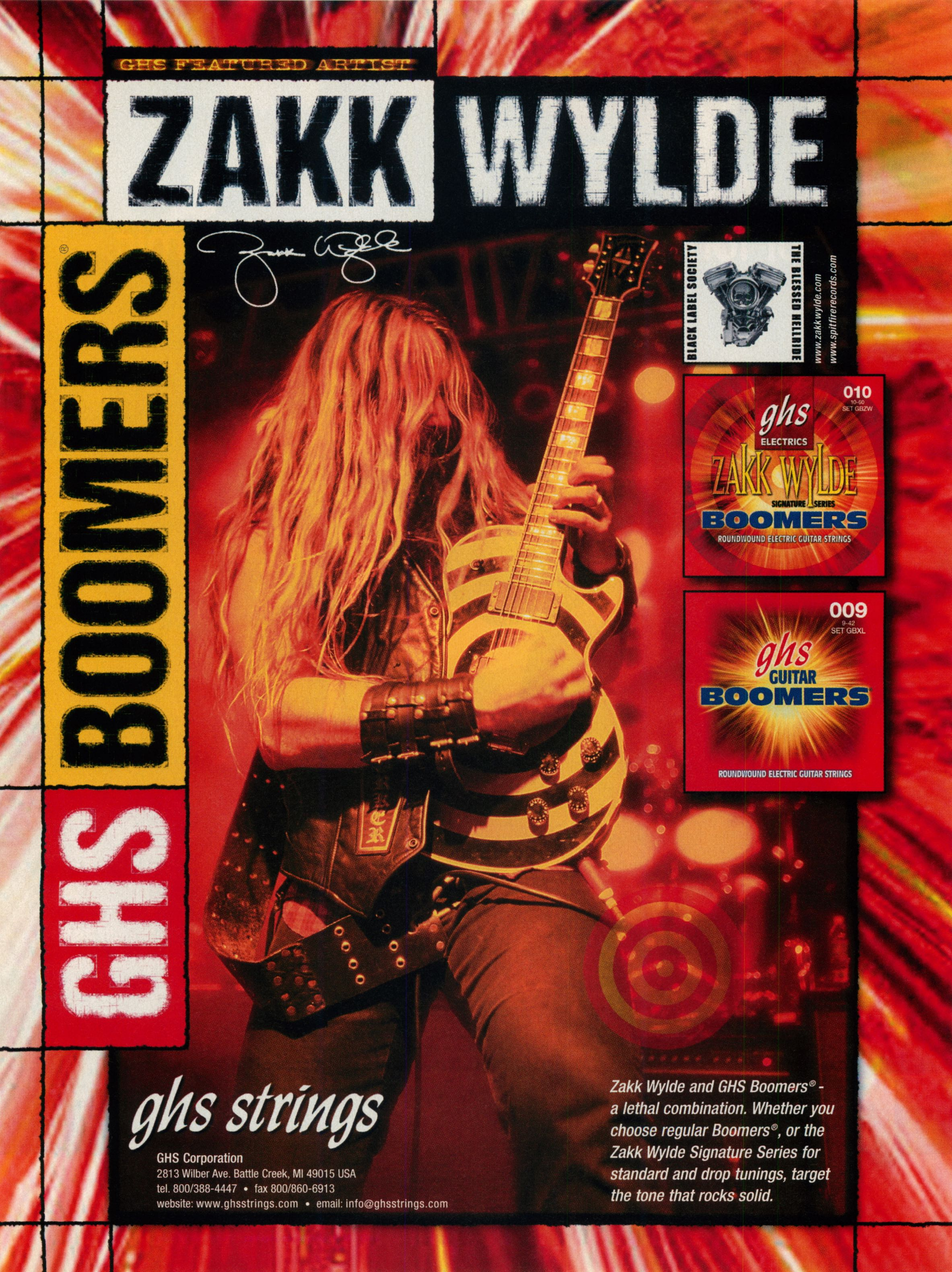
Written by Jimmy Dawkins; Published by LERIC MUSIC (BMI)/Administered by BUG; All Rights Reserved; Used by Permission

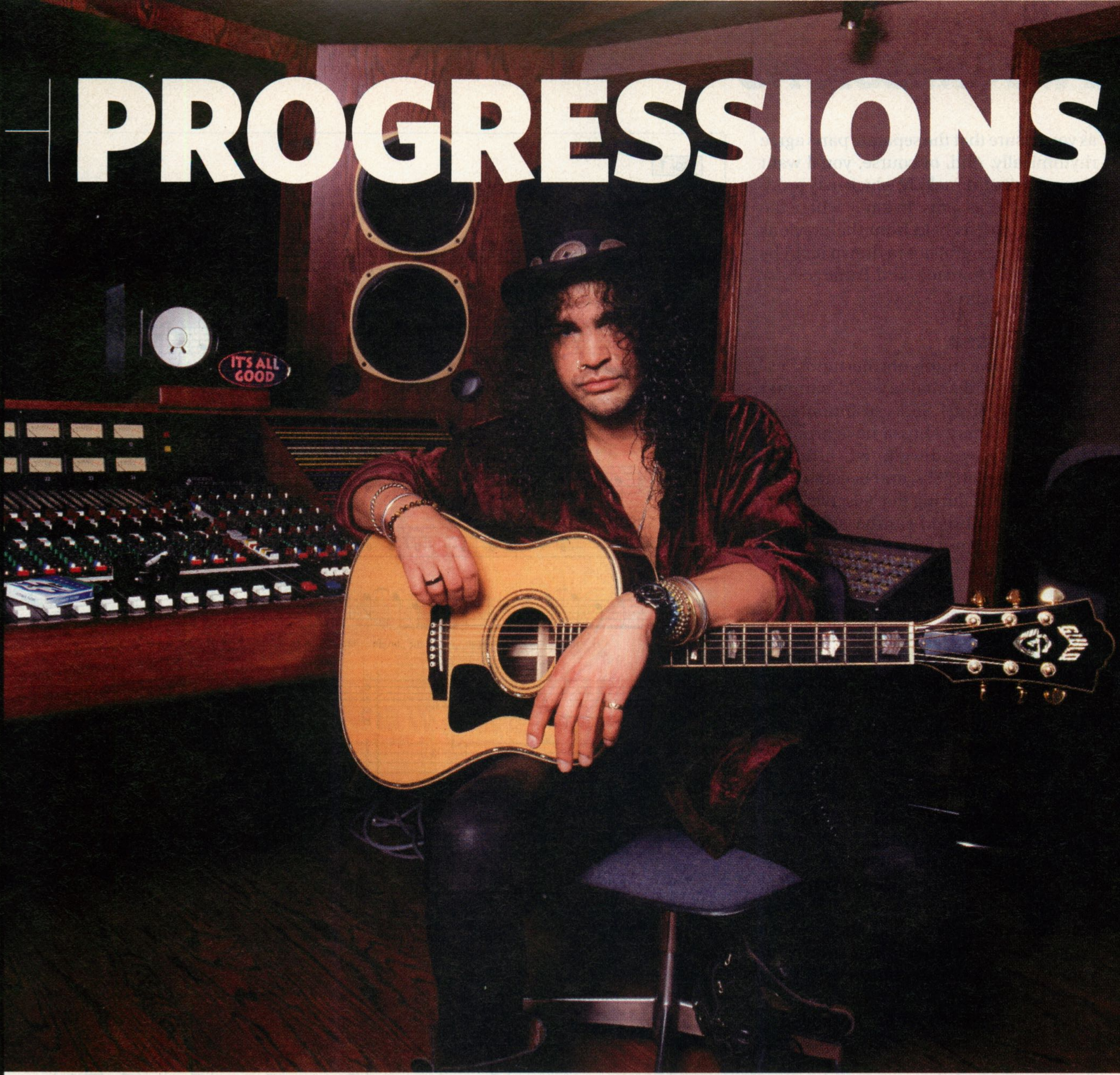
"55th Street Boogie"



Written by Theodore R. Taylor, published by Eyeball Music; Copyright © 1971 Eyeball Music

Your tone is only as good as your mic.
You work hard to get a great guitar tone—so why trust it to a me-too microphone that makes you sound like everyone else? The affordable line of M-Audio large-capsule studio condensers fuses vintage design principles with modern technology for full tone, even frequency response and low distortion that faithfully records your signature sound. Luna is great for close-miked cabinets, acoustic guitars and vocals. The ultra-sensitive multi-pattern Solaris is the perfect all-around studio mic. And Nova lets you get started with M-Audio quality on even tighter budgets. Give your tone the attention it deserves. Get M-Audio.
Nova
$129MSRP
Luna
$249MSRP
Solaris
$349MSRP
free microphone guide download
www.m-audio.com/micguide/
EQ AWARD
FutureMusic PLATINUM AWARD
M-AUDIO
audio/MIDI interfaces | USB MIDI controllers | studio monitors | microphones | preamps | sound libraries | music software | www.m-audio.com


GHS FEATURED ARTIST
ZAKK WYLDE
GHS BOOMERS®
BLACK LABEL SOCIETY
THE BLESSED HELLRIDE
www.zakkwylde.com
www.spitfirerecords.com
ghs
ELECTRICS
010
10-60
SET GBZW
ZAKK WYLDE
SIGNATURE SERIES
BOOMERS
ROUNDWOUND ELECTRIC GUITAR STRINGS
009
9-42
SET GBXL
ghs
GUITAR
BOOMERS®
ROUNDWOUND ELECTRIC GUITAR STRINGS
ghs strings
GHS Corporation
2813 Wilber Ave. Battle Creek, MI 49015 USA
tel. 800/388-4447 • fax 800/860-6913
website: www.ghsstrings.com • email: info@ghsstrings.com
Zakk Wylde and GHS Boomers® - a lethal combination. Whether you choose regular Boomers®, or the Zakk Wylde Signature Series for standard and drop tunings, target the tone that rocks solid.



NEIL ZLOZOWER

"SWEET CHILD O' MINE"

Four Solo Guitar Arrangements of a GN'R Classic

By Adam Perlmutter

You've probably seen the crazy "Axl Rose Dance"—you know, the one where the singer cradles his mic with both hands and wildly shimmies side to side like a sloppy drunkard churning a vat of butter. While Rose might have trouble getting down to these arrangements—encompassing bossa nova, country, and jazz styles—they testify to the durability of "Sweet Child O' Mine"'s melody. Check out our versions, and then try working up some of your own GN'R songs for solo guitar—with interpretive dancing, if desired.

Composite Arrangement

One way to create an effective solo arrangement is to graft several of a song's elements onto the guitar, note for note. **Fig. 1**, for example, depicts the vocal melody as well as the bass and main guitar parts—both tuned down a half step—heard in the first eight bars of "Sweet Child"'s verse. In **Fig. 2**, these elements are combined and laid out in open position. Written in downstemmed notes, Duff McKagan's excellent bass line has been transposed up an octave for the guitar; the vocal melody is indicated with upstemmed notes; and, to avoid obscuring the melody, the original guitar part has been streamlined here, with a chord falling on the downbeat of every other measure, and a fill occurring in the final bar.

To learn this fingerstyle arrangement, begin by isolating the bass line; pick the downstemmed notes with your thumb, striving for an evenness of attack. When you're comfortable with that, add the melody/guitar part, picked with your index, middle, and ring fingers. Begin by practicing the figure at an extremely slow tempo, then gradually increase your speed

as you ensure that the separate parts agree rhythmically. And, of course, you'll want to emphasize the melody, which may prove tricky in several spots. In bar 3, where the G melody note is held from the previous measure, be careful not to drown it out by picking the C chord too hard. Same goes for beat 1 in measures 5–7.

Booze Bossa

Unless you live in the northernmost expanses of the inhabitable world, summer can be pretty brutal. So, as an antidote, we concocted a breezy bossa nova arrangement. Bossa was developed in Rio de Janeiro in the late '50s, and became popular worldwide during the '60s. Basically, this style combined samba and other Brazilian rhythms with the harmonies of U.S. cool jazz. Using this blueprint, singer/guitarist João Gilberto developed on his nylon-string a lilting rhythm style, which informs this arrangement.

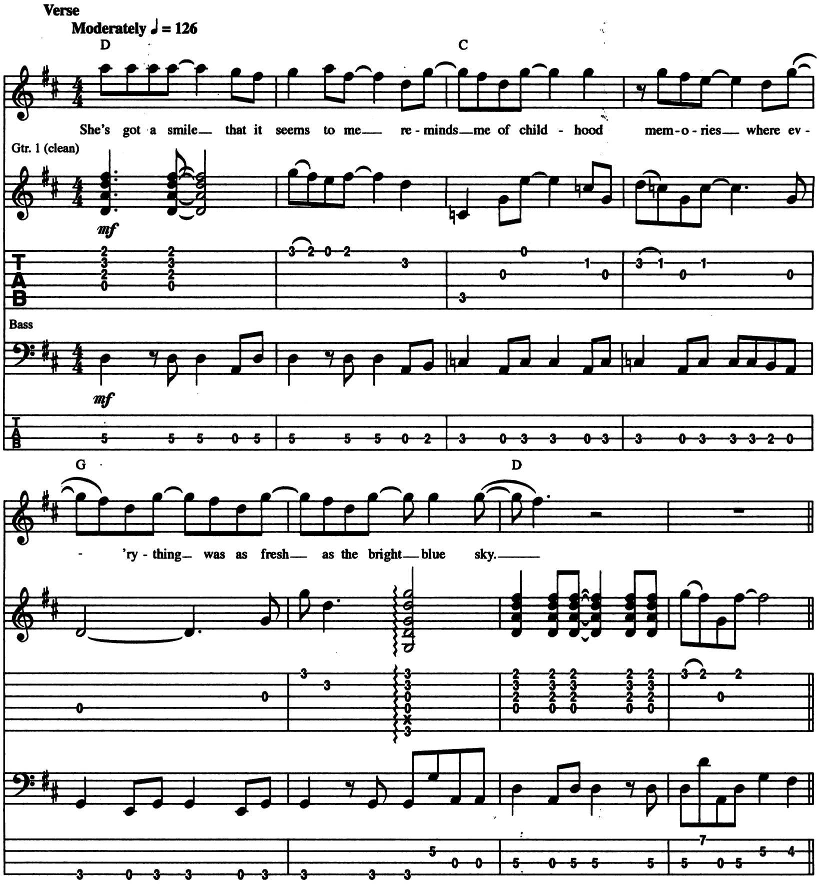
In our version, "Sweet Child" is revamped with extended chords: D becomes Dmaj7 (D–F♯–A–C♯) and D6 (D–F♯–A–B); C becomes C9 (C–E–G–B♭–D); and G becomes Gmaj7 (G–B–D–F♯). (Note that the D6 chord was used for the G melody notes, as the G would clash with a Dmaj7 chord, which, when extended, takes a ♯4 [G♯].) Before you get started on this arrangement, get acquainted with the bossa pattern outlined in **Fig. 3**, where a downbeat-oriented root–5th bass pattern drives gently syncopated chordal stabs. As with the previous arrangement, pick the lower notes with your thumb, and the chords with your remaining fingers.

In **Fig. 4**, the bossa pattern is wedded to the melody of "Sweet Child." To play this version smoothly, you'll have to make a few tricky fret-hand moves, as indicated beneath the guitar staves; the C9 chord, for example, is best played with two different grips. When working through this arrangement, use as little movement as possible while switching fret-hand fingerings. And, in order to bring out the melody, allow its notes ring throughout, placing less emphasis on the chordal stabs that occur beneath it.

Pedal Steal

We were quite taken with Johnny Hiland's uncanny pedal-steel bends (check them out in this month's Guitar School), so we stole some and applied them to a countrified arrangement of "Sweet Child" [**Fig. 5**], which sounds nice and snappy on a Fender Telecaster. To ease the fret hand's burden, this version is in double drop-D tuning (low to high: D–A–D–G–B–D), in which the 1st and 6th strings are lowered a whole

Fig. 1



Words and Music by W. Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler; Copyright © 1987 Guns N' Roses Music (ASCAP); International Copyright Secured; All Rights Reserved; Reprinted by Permission of Cherry Lane Music Company

Fig. 2

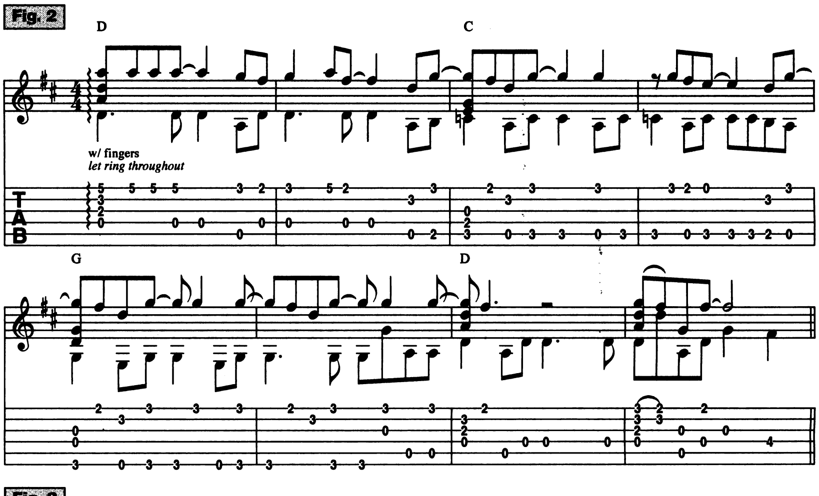
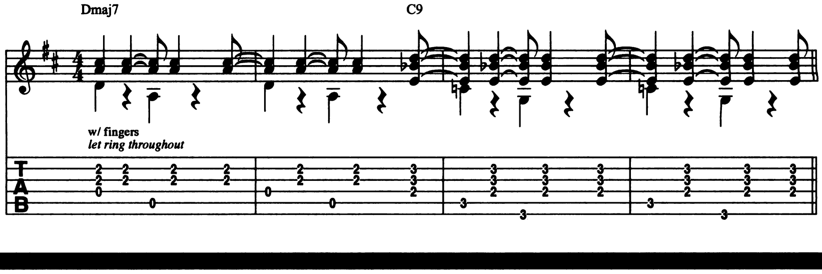
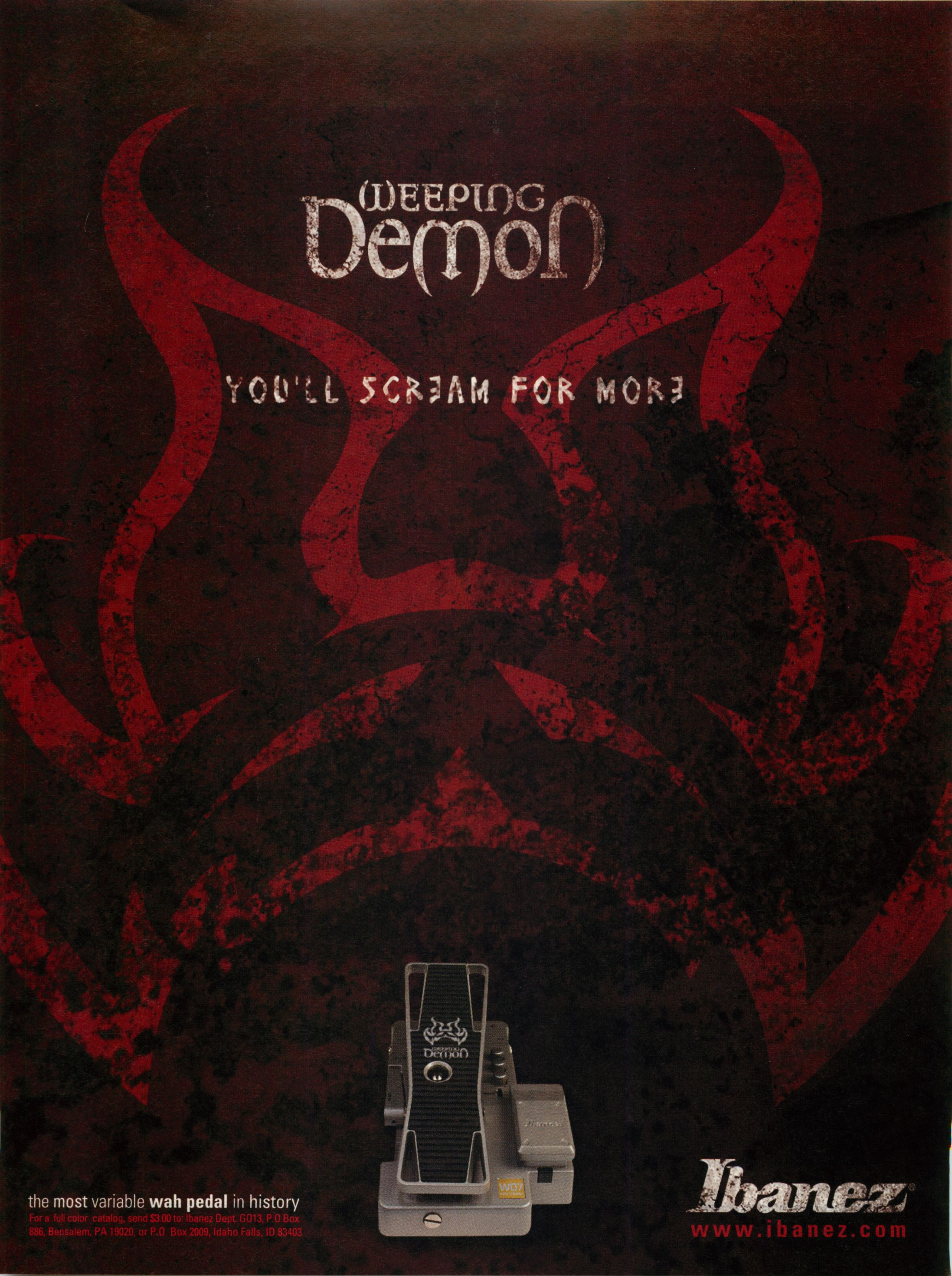


Fig. 3





WEEPING
DEMON
YOU'LL SCREAM FOR MORE
the most variable wah pedal in history
For a full color catalog, send $3.00 to: Ibanez Dept. G013, P.O Box 886, Bensalem, PA 19020, or P.O. Box 2009, Idaho Falls, ID 83403
Ibanez
www.ibanez.com

step, to D. In learning this example, begin by working on the bends. Occurring on the downbeat of bar 1, the first one is a *unison* bend. To execute it, first bar strings 1 and 2 at the 7th fret with your 1st finger, and then fret the 3rd string's 9th fret with your 3rd finger. Next, strike all three strings, at the same time bending the 3rd string up—towards the ceiling—so that it sounds identical to the 2nd string's 7th-fret F♯. If necessary, place your 2nd finger on the 3rd string behind your 3rd finger to reinforce the bend. Measures 4–6 contain *oblique* bends. For each of these, depress the 8th-fret G with your 4th finger, and, again, bend the 3rd string with your 3rd finger—only this time targeting the note E—and then release the bend to D. Use the same bend fingering for the fill in bar 8, which casts Slash's famous intro riff in a twangy light, using a C7 (C–E–G–B♭) sound.

Once you've got the bends down, try adding the melody notes—consisting mostly of harmonic (simultaneous) 3rds—and the root–5th bass pattern. Here are a couple of spots to look out for: On each of the C chord's slurs, fret the 1st string's G with your pinky finger and hammer on from the 2nd string's 3rd-fret D to the 5th-fret E with your 1st and 3rd fingers, respectively; on the "and" of beat 2 in the fourth measure, bar strings 2–4 with your 3rd finger. And when playing the oblique bends, be sure to place the emphasis on the 2nd-string notes, to underscore the melody. Also, be sure to slightly mute the bass line throughout, using the palm of your pick hand.

Sweet Impressions

Also in double drop-D tuning, **Fig. 6** was inspired by French Impressionist composers like Claude Debussy and Maurice Ravel, by way of jazz pianist Bill Evans. All used rich, nontraditional harmony encompassing extended and altered chords. Our thoroughly reharmonized arrangement is made of Dmaj7 chords and A *altered dominant* chords—A7 chords with chromatic extensions like the ♭9 (B♭); the dropped tuning allows for pianistic cluster (close) voicings. Some stretching is required—the first chord, Dmaj7, should be formed with a 1st-finger barre on strings 1–3, the 3rd finger on string 4, and the 4th finger on string 5. This basic configuration can be used for most of the chords here—to play the proceeding Gmaj9/D, for example, simply keep the barre in place and move your 3rd and 4th fingers down two frets each. To play bar 8's fill, which transforms Slash's intro riff into a major 7th arpeggio, simply keep the Dmaj7 shape depressed with your fret hand as you pick each note, letting everything ring together.

Fig. 4

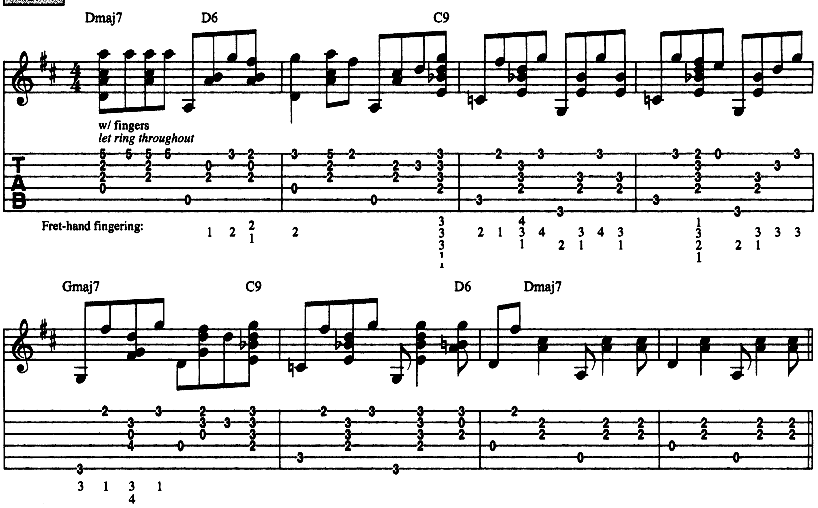


Fig. 5

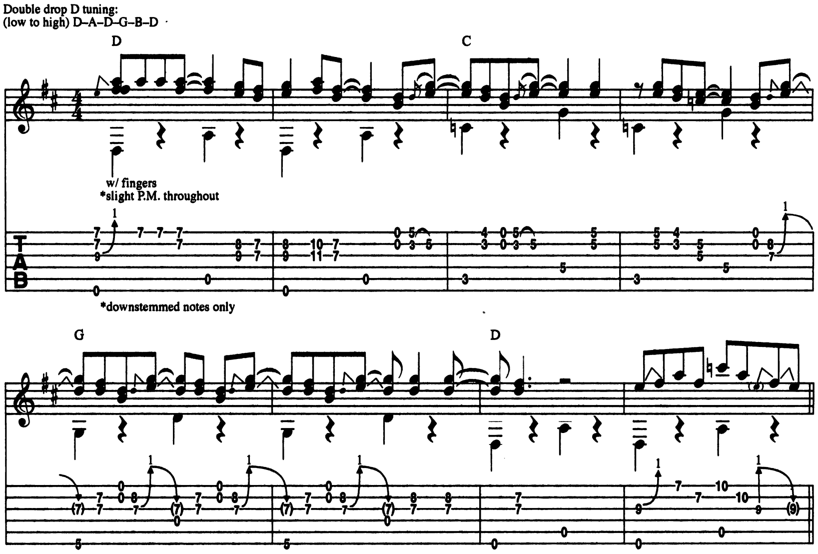
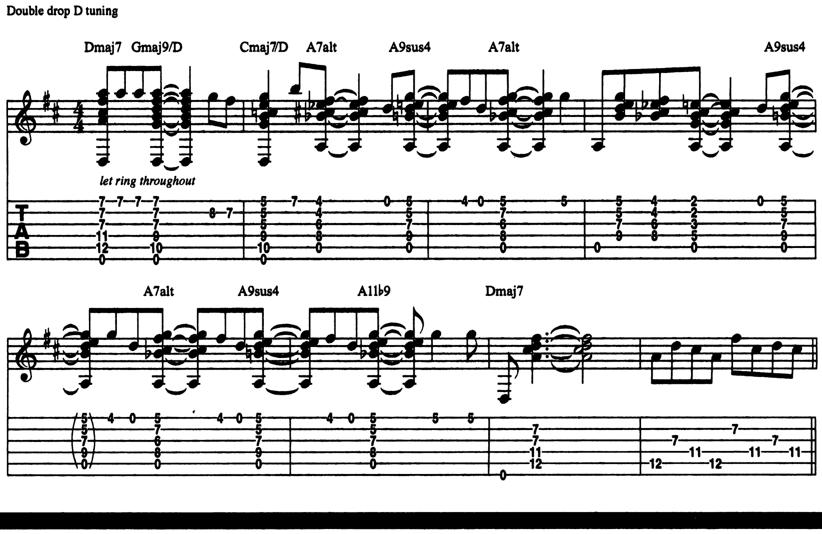


Fig. 6



SPECIAL EFFECTS DEPARTMENT.

PERFORM. RECORD. PRACTICE.

> Great tone — that's our department. The AX10G gives you all the best effects, an awesome selection of amp models and an expression pedal that make it perfect for getting great tone, live. The ultra-portable and easy-to-use Ampworks G delivers the same kind of tone in a desktop design for stress free recording. And the Pandora PX4 packs an astonishing array of high-quality effects and amp models into a pocket-sized package. It's no wonder pros like Steve Vai and Joe Satriani use it to hone their chops. The PXR4 adds four recording tracks with full editing capabilities. So whether you're on stage, in the studio, or on the road, ToneWorks gives you tone to burn.

ToneWorks products feature Korg's acclaimed REMS modeling technology.

TONEWORKS® | KORG
www.korg.com

©2004 Korg USA, 316 S. Service Road, Melville, NY 11747 (631)390-8737

Check out and buy accessories for ToneWorks products at www.korg.com

Musician's Friend

The World's Largest Music Gear Company

Stop drooling. Start recording!

You need the whole system? You can have it all NOW!

Open an account today and $AVE with Special Financing!*

Visit musiciansfriend.com/plat to apply.

Grandma said all good things come to those who wait. She didn't know about the Musician's Friend Platinum Card. With your Platinum Card you can put together that dream studio right now and pay for it in low, easy monthly payments. Your purchases require no hefty down payment – just make the minimum monthly payment or any additional amount you choose.

You can begin using your Platinum Membership immediately upon approval. Apply online today at musiciansfriend.com/plat.

- Online applications may be made between 4:00am and 10:30pm PST.
- Offer valid in continental U.S., Alaska, and Hawaii only.
- Must be 18 years or older to apply.

EQUAL HOUSING LENDER

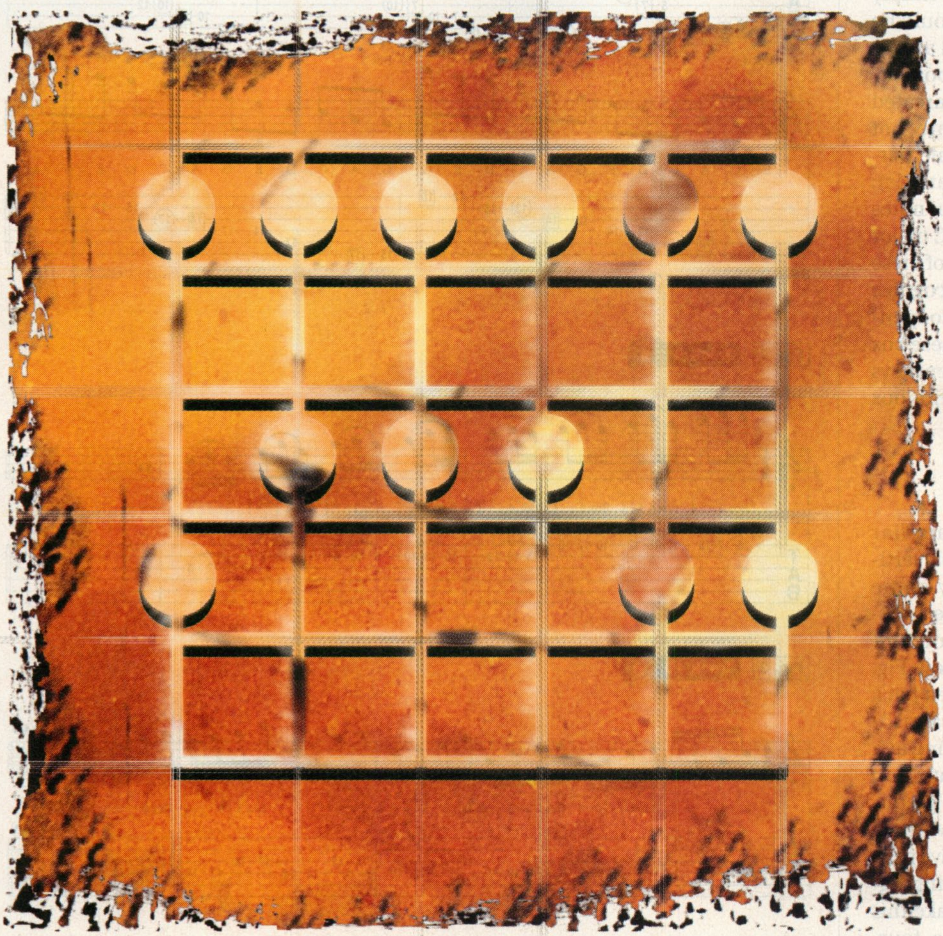
FREE Catalog! One-year subscription.

* Subject to Credit Approval by GE Capital Consumer Card Co.

SOURCE CODE: GNDKGE

TRACKS 8-18
ON THE CD

ONE HOUR WORKOUT



PENTATONIC POWER

Get the Most From Five Notes

By Michael Butzen

Greetings, and welcome to the School of Pentatonic. No, we're not talking Jack Black here. But such luminaries as Stevie Ray Vaughan, Eddie Van Halen, Jimi Hendrix, Kirk Hammett, Eric Clapton, and Angus Young all call this institution their alma mater. Heck, even John Petrucci and Eric Johnson have graced its halls with their presence. A wide array of talent spanning several musical genres, to be sure, yet all these six-string specialists tote the pentatonic scale as a primary weapon of their arsenal.

In May's One Hour Workout, we discussed playing the pentatonic scale in one position. This month, we shift the focus to expanding *your* collective pentatonic horizons and putting your entire fretboard to the test. After all, why use only four frets when you've got over 20 (24 even, if you should be so lucky)?

Learn Your Boxes

Before we delve into the examples, let's briefly review the theory behind the pentatonic scale. Whereas most Western music is based on seven-note scale forms, the pentatonic scale relies on a five-note sequence, hence the name *penta-* (five) *tonic* (tone). One of the coolest things about pentatonic patterns is that they allow you to play not only minor-based licks (the most common) but also major-based ones. That's because the major and minor pentatonic scales contain the same set of notes, the only difference being their starting point, or root. For instance, the notes in the A minor pentatonic scale are A–C–D–E–G, and the notes in the C major pentatonic scale are C–D–E–G–A. This inherent versatility makes pentatonic scale patterns a valuable addition to your repertoire of soloing tools.

Fig. 1 contains the building blocks for this month's entire workout. It's a collection of five pentatonic patterns, or boxes, that spans 12 frets. Each one of these boxes contains the same set of five notes but on different areas of the neck. Box 1 should be familiar to you—it's the same box (A minor pentatonic) used in the examples in May's workout. Box 2 is the first extension of that note grouping, this time starting on the root (C) of the major pentatonic scale. Boxes 3, 4, and 5 continue the theme, showing you three more positions in which

LEVIN PFEUFER

you can play the same five-note sequence.

You might be saying, "Hey! That's only 12 frets—I thought I was going to learn twice that!" Well, you have; you can transfer any of these boxes up or down an octave to make use of your entire fretboard. For instance, Box 5 can be played starting not only on the 15th fret but also down one octave (12 frets), at the 3rd fret. And if you wish to move a box up an octave, simply do the opposite. Similarly, Box 1 could be played not only in 5th position but also in 17th position. While learning these box patterns, take special note of the demarcated notes: those enclosed by a square are root notes of the minor pentatonic scale patterns (in this case, A minor pentatonic); those enclosed by a triangle are root notes of the major pentatonic patterns (C major pentatonic). Learning the locations of these notes will allow you to instantly recognize the roots of both the minor and major pentatonic scales. Keep in mind that these box patterns can be transferred to different keys as well, simply by shifting the entire box sequence to your desired key.

Licks on the Horizon

Now that you're familiar with these boxes in a vertical sense, let's try some examples that take horizontal tack. **Fig. 2** is an A minor pentatonic lick that relies on all five boxes from Fig. 1. But instead of playing the notes back and forth across the neck in a vertical fashion, the focus here is on a "one string at a time" horizontal approach. Originating on the high E string in Box 5, this line gradually careens down to Box 1 using two-note figures based on each of the respective pentatonic boxes. **Fig. 3** uses two-string figures (on the D and G strings) to take this approach to a new level. This time, four-note figures extracted from each box pattern gradually ascend the neck, eventually resolving to the root of the major pentatonic scale, C. Try using this approach on all of the strings, acclimating yourself to all of the different boxes as you move about horizontally.

Shape-shifting

The basic premise here is quite simple: Find "like" shapes in each of the pentatonic boxes, and then simply shift from box to box to piece together some stellar licks. Sounds simple enough, right? Well, it is! **Fig. 4** displays three like four-note patterns—the first from box 5 (an octave lower than written in Fig. 1), the second

Fig. 1 Track 8

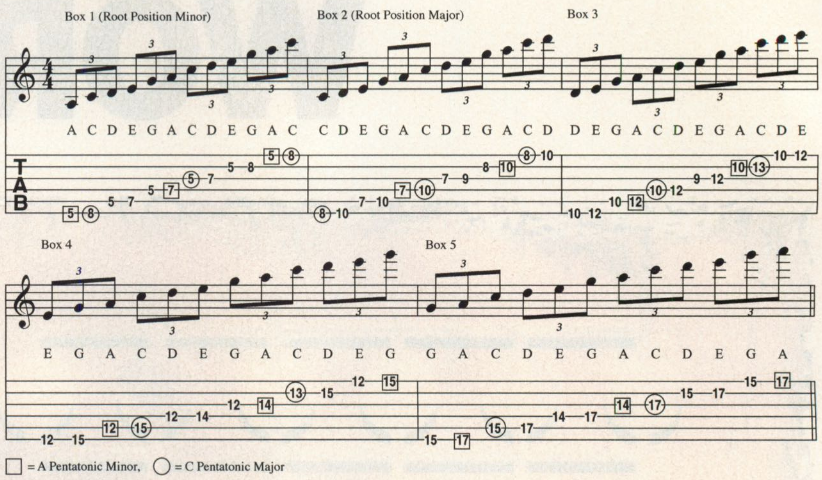


Fig. 2 Track 9

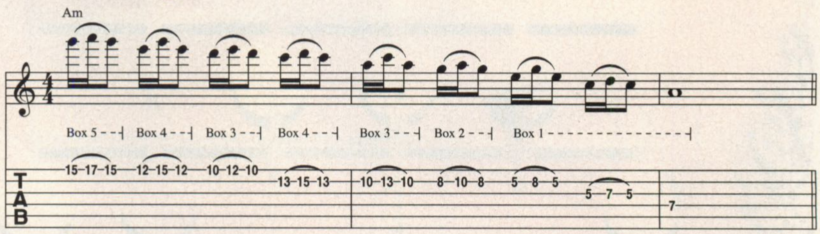


Fig. 3 Track 10

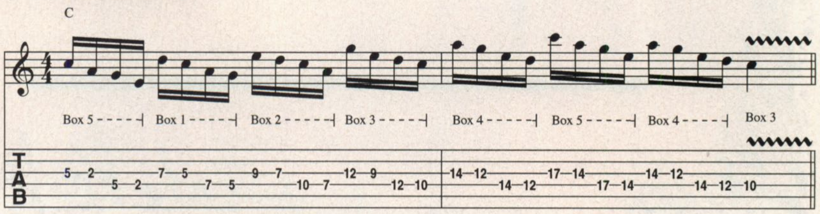


Fig. 4 Track 11

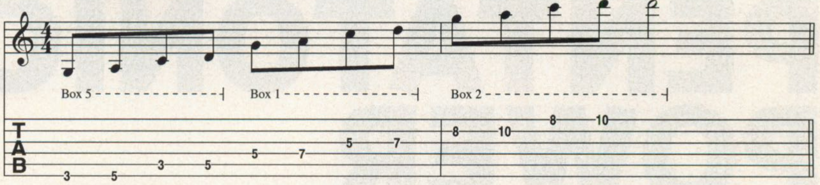
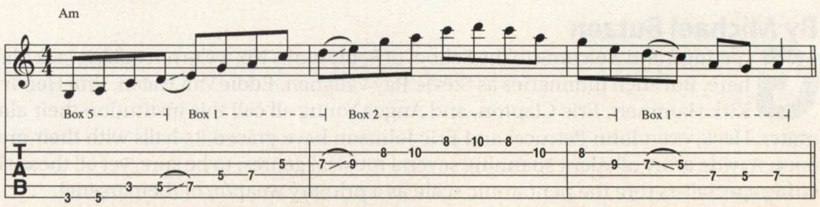


Fig. 5 Track 12



Schecter
GUITAR RESEARCH
Robert Smith
THE CURE
New Album
New Tour
New Guitar
The NEW Self-Titled Album
on Geffen Records
OUT NOW!!!
the first ever Robert Smith Signature Guitar
available Fall 2004!
photo by Kevin Estrada
For Your FREE CD-ROM Catalog visit www.schecterguitars.com

from box 1, and the third from box 2. Take note of the fingering here: All three four-note patterns use exactly the same finger sequence. **Fig. 5** is an A minor pentatonic gem that employs this shape-shifting technique to great effect. A slide between each four-note pattern faciliates the shifting from box to box; this is a great way to travel across positions without making your lines sound cumbersome. **Fig. 6** follows a similar school of thought, this time using boxes 3 and 4 to create the lick illustrated in **Fig. 7**. Note the inclusion of the horizontal ideas from the previous segment towards the tail of the lick.

Double Stops and Bends

If you're striving to become a better blues player, a couple of the most important technical aspects required are bending and double-stop licks. Jimi Hendrix was a master of these, as he often used various bend and double-stop ideas to dress up his rhythm and lead playing. Check out "Little Wing" and "The Wind Cries Mary" for some great ear candy involving these two techniques. **Fig. 8** is a Hendrix-inspired double-stop flurry rooted in C major. When executing the bend lick in measure 2, make sure to keep the 3rd-string bend held while you pick the notes on the 2nd and 1st strings. This will give the lick a country-type of twang. **Fig. 9** is a C major pentatonic lick that uses double-stop bends to great effect. Try creating your own bend and double-stop licks using all of the boxes. And when doing so, make sure the bent notes are bent to pitches that are in the scale.

Superboxes

The final lesson this hour involves the concept of super-boxes, which result from combining two box patterns into one extended three-notes-per-string pattern. Allan Holdsworth was a pioneer of this technique, and many others—Eddie Van Halen, Marty Friedman, and Dave Mustaine, to name a few—followed in his footsteps. **Fig. 10** is a superbox arrived at by overlapping boxes 1 and 2 into one neat yet giant pattern. Make sure that your fret-hand thumb is centered in the middle of the pattern (on the back of the neck) to facilitate the giant stretches. **Fig. 11** is a monster lick in A minor that contains three separate superbox patterns. Note the Roman *numerals above the staff,* as they cue you into the correct positioning for each note sequence.

Fig. 6 Track 13

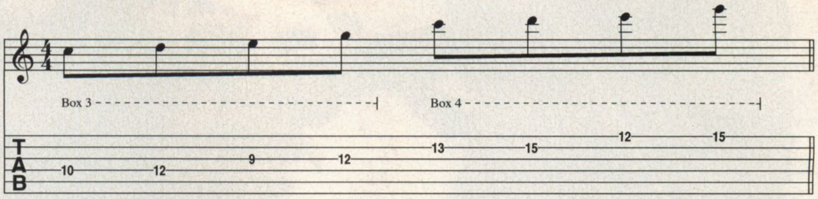


Fig. 7 Track 14

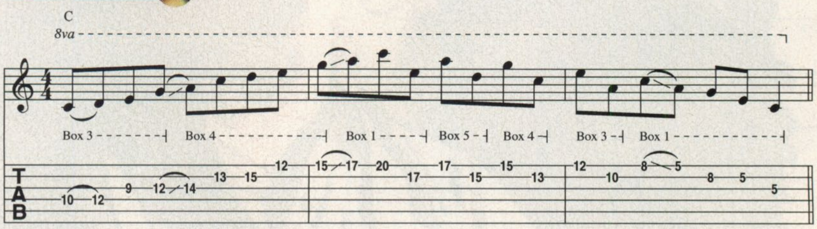


Fig. 8 Track 15

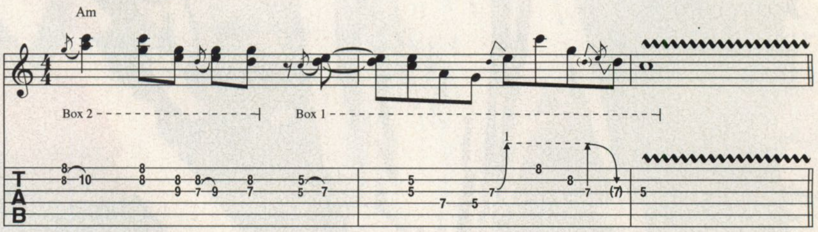


Fig. 9 Track 16

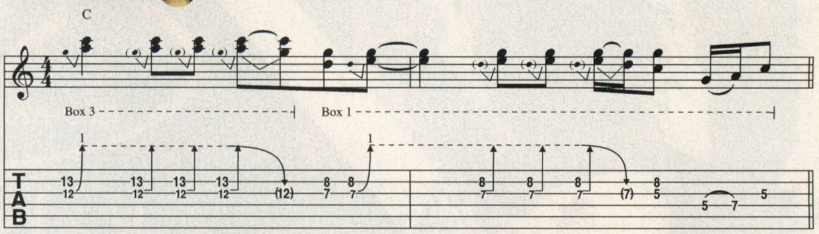


Fig. 10 Track 17

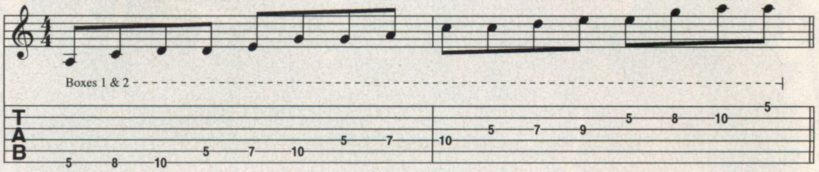
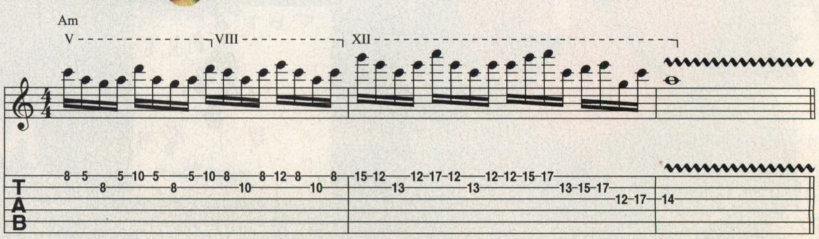


Fig. 11 Track 18

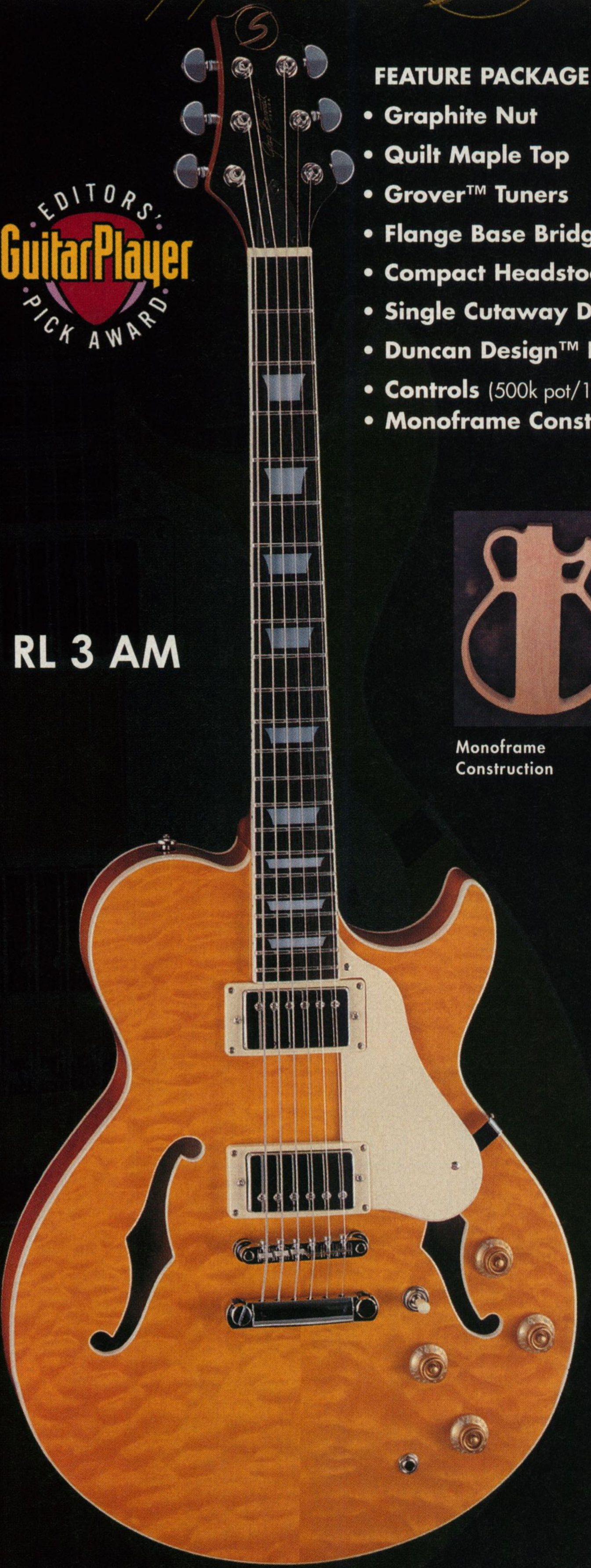


SOUL MATE.
ALCHEMY
LOVE IS RIGHT AROUND THE CORNER AT YOUR MUSIC STORE.
ACOUSTIC ALCHEMY MAGIC COMES FROM OUR EXCLUSIVE METAPHYSICAL PROCESS OF CAPTURING WHAT YOU FEEL, AND GIVING THESE ENCHANTED STRINGS PROLONGED LIFE.
800 800 1008 WWW.DEANMARKLEY.COM
© Ramirez & Associates/Revolutionary Advertising

ROYALE™ S™

Greg Bennett™ DESIGN

EDITORS' GuitarPlayer PICK AWARD



RL 3 AM

FEATURE PACKAGE

- Graphite Nut
- Quilt Maple Top
- Grover™ Tuners
- Flange Base Bridge
- Compact Headstock
- Single Cutaway Design
- Duncan Design™ Pickups
- **Controls** (500k pot/18 gauge wire)
- Monoframe Construction

Monoframe Construction

Hi, my name is Greg Bennett, designer of the new Samick guitar line. Thanks for taking the time to check out the new Royale ™ RL 3.

The thin line style electric is designed to combine the resonant warmth of an acoustic with the performance characteristics of a solid body. The original 1950's version of this design was a welcome addition; however, it still tended to be a bit weak in the attack and sustain department.

The Royale™ addresses the performance shortcomings of this great design. The sides and the center block are made from one piece of wood rather than two sides and the centerblock. This creates a more rigid structure to mount the neck, top, and back. The result is uncommon attack and sustain without sacrificing the rich full tone, more like a solid body with incredible tone and warmth or fullness.

The single cutaway design shortens the exposed area of the neck and creates a more stable neck joint. In this situation, the shorter neck does not drain energy off the strings and you have better attack and sustain.

Check out the entire Royale™ series at your local Samick retailer or at www.samickguitar.com.

www.SAMICKGUITAR.com

SAMICK™ U.S.A.

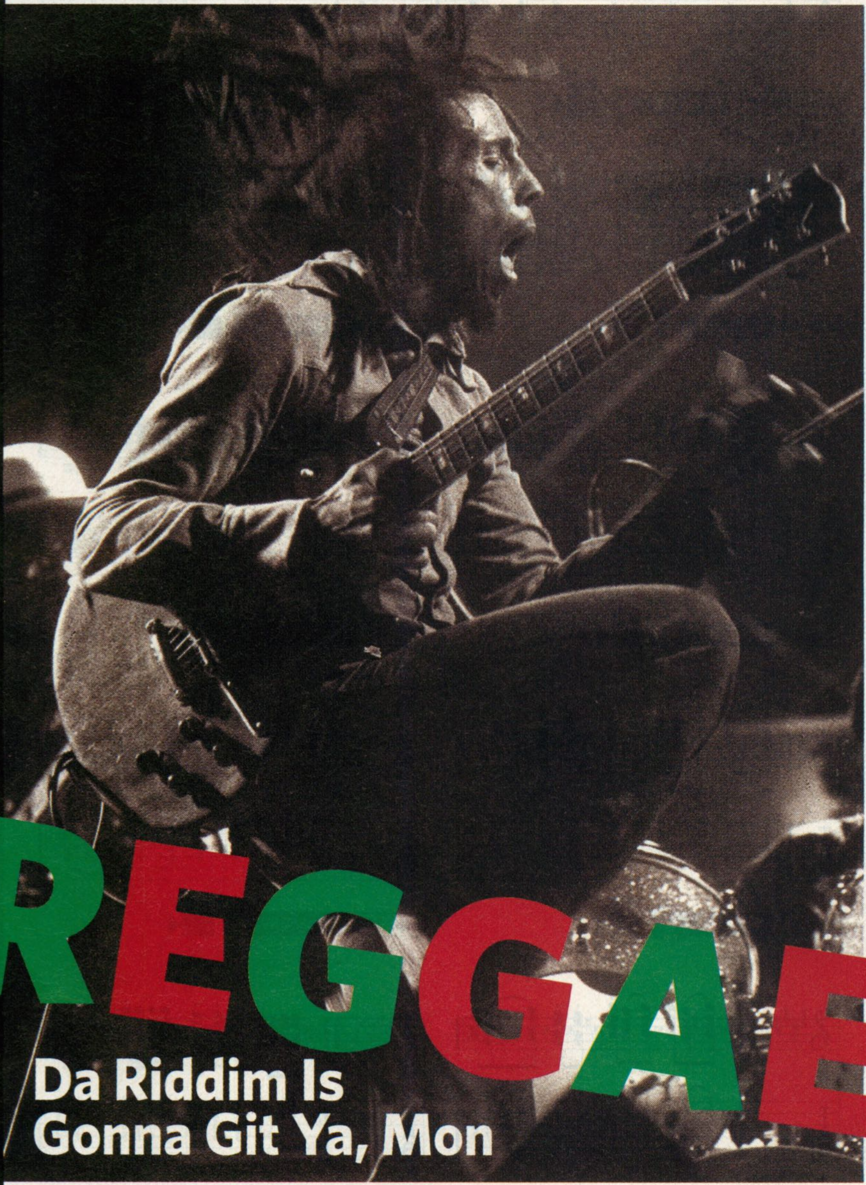
LIVE THE DREAM

18521 Railroad St.
City of Industry, CA 91748
info@samickguitar.com

In Canada Contact **Coast Music**
info@coastmusic.ca

FIGS. 1-18 » TRACKS 19-35 ON THE CD

RHYTHM METHODS



REGGAE

Da Riddim Is Gonna Git Ya, Mon

IAN DICKSON/REDFERNS

By Dale Turner

DEPENDING ON WHOM YOU BELIEVE, THE TERM REGGAE WAS DERIVED FROM either "Regga" (an African tribe) or "Streggae" (Jamaican street slang for "prostitute"). Others opine it's simply a word describing the style's "ragged rhythm," first mentioned in the Toots and the Maytals 1968 cut, "Do the Reggay." And according to Ian McCann's *Bob Marley: In His Own Words*, Marley often stated that "reggae" originated from a Spanish term meaning "the king's music." He also described reggae as a "three-in-one music. You getting a happy rhythm with a sad sound with a good vibration."

Though the origin of its name might be a mystery, the impact that reggae has had on popular music is undeniable. Since its inception in Jamaica in the late '60s, reggae's unique flavor has reached every corner of the music world, pollinating everything from rock and pop to new wave and R&B, at times achieving surprising commercial success. For instance, in 1972, Paul Simon's reggae-inflected "Mother and Child Reunion" prompted numerous pop and rock acts to follow suit, many of which landed #1 hits. These include Eric Clapton's cover of Bob Marley's "I Shot the Sheriff," Blondie's "The Tide Is High," and UB40's cover of Neil Diamond's "Red, Red Wine." Reggae-inflected tracks like Stevie Won-der's "Master Blaster (Jammin')" and the Police's "Roxanne" also struck a nerve. In the past decade alone, bands like Big Mountain ("Baby, I Love Your Way"), Sugar Ray ("Fly"), and Sublime ("Santeria") have helped keep reggae in the mainstream.

In this month's Rhythm Methods, we'll examine the guitar's role in this distinctive island sound.

Rudimentary Riddims, Voicings, and Techniques

Riddim is Jamaican musician slang for the relationship between the primary rhythmic elements of a reggae band: the guitar, bass, and drums. The way these instruments interact was derived largely from ska—the pop-based precursor to reggae. Incorporating elements of *mento* (music popular with impoverished Jamaicans in the '40s), *burra* (Rastafarian ritualistic drumming and chant), and other island sounds, reggae was also influenced by American R&B recordings that Jamaicans heard broadcast from radio stations in Miami, Memphis, and New Orleans.

In contrast to ska, reggae in its original form, or *roots* reggae, is more political—just listen to Bob Marley's "Get Up, Stand Up" and "So Much Trouble in the World," or Peter Tosh's "Legalize It" and "Equal Rights." And whereas ska is perceived as brighter (fast tempos) and happier (major-chord sounds), reggae is marked by a

moodier vibe, with laid-back grooves and lots of minor-chord content. In general, these chords are placed on the *upbeats*, or the "and" of each beat. This is illustrated in **Fig. 1**, where a snapping upstroke is used to strike each Am chord. To add authenticity to your reggae strums, use a clean amp setting and play each chord with staccato dynamics. Another common reggae riddim involves double-strumming each chord on the "and" of each beat, which creates a 16th-note pattern [**Fig. 2**].

Though six-string barres are a staple in most rhythm guitar styles, reggae chords are typically four-note shapes like the ones in **Figs. 3A–C** and **Figs. 4A–C**. These voicings, or inversions, often are juggled to impart a variety of melodic characters.

Voice-Leading, I-IV-V Progressions, and Strumming Variations

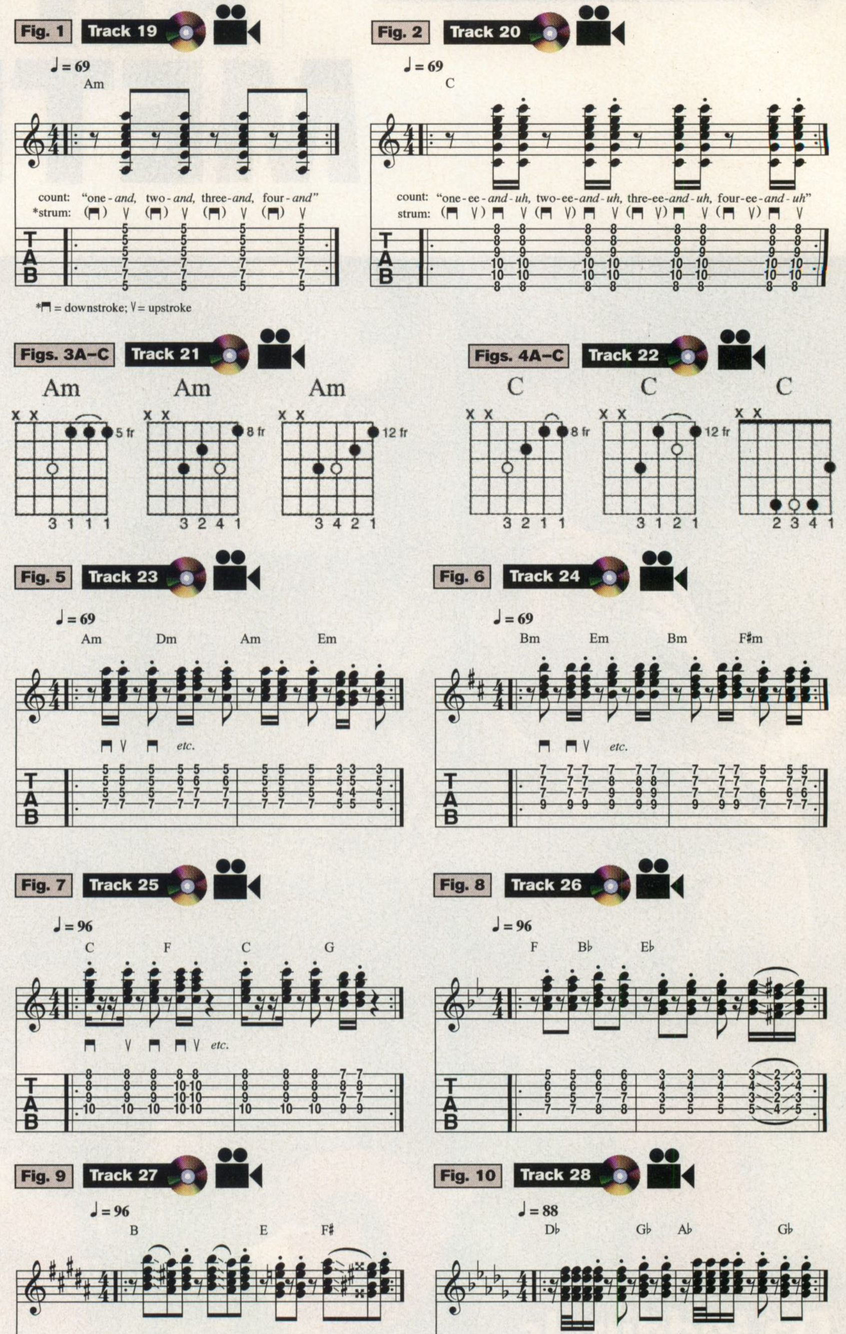
Many classic reggae tunes are performed at slow to moderately slow tempos (generally below 100 BPM) and revolve around the blues-based I–IV–V (or i–iv–v) progression. In A minor, a i–iv–v progression is Am–Dm–Em. **Fig. 5** depicts an arrangement for these chord changes featuring a rock-steady strumming rhythm as well as the smooth voice-leading often employed by fretboard-savvy reggae practitioners. Try transposing these minor moves to other keys; playing them in B minor [**Fig. 6**] will outline the changes to Bob Marley's "Roots, Rock, Reggae."

The I–IV–V progression in C major is C–F–G. These chords form the basis for **Fig. 7**, which features the strumming rhythm used in Bob Marley's "I Shot the Sherrif." Other reggae tunes using I–IV–V progressions include Ziggy Marley's "Tomorrow People," played in B♭ and similar to **Fig. 8**. Note the *side-slipping*—sliding up or down a half step to a chord on either side of the "proper" chord—that occurs at the end of the second measure. This technique is also used in **Fig. 9**, which recalls Blondie's "The Tide Is High." **Fig. 10** depicts a take on a I–IV–V in D♭. Embellished with speedy strumming, it's based upon UB40's version of "Red, Red Wine."

Doubling the Bass Line

In reggae, the electric bass usually plays a melodic yet fairly simple line, which is often doubled by an additional guitarist. These lines appear in the form of repeated root notes, arpeggiated triads, pentatonic passages, or other scalar moves.

In **Fig. 11**, each chord's root is reiterated in an infectious rhythm copped from Peter Tosh's "Legalize It." **Fig. 12** features



CRATE
CRATE
CRATE
CRATE
Photo: Kristin Callahan
Stan Lee of The Dickies plays Crate Blue Voodoo Amps
"wake up the neighbors...
this is one loud mother%*#@er!"
www.crateamps.com
crate your own sound
© Copyright 2004 Crate Amplifiers. All rights reserved.

this treatment over the changes to Bob Marley's "Jammin'." Of course, merely repeating the root of each passing chord generates minimal melodic interest. It's much more common for bass lines to revolve around a triad's chord tones (root, 3rd, and 5th). This approach is portrayed in **Fig. 13**—an arpeggiated G–Am–C–D progression derived from Tosh's "Equal Rights." Pentatonic scales also work great for bass lines, as the "The Tide Is High"–inspired **Fig. 14** details. Here, B major pentatonic (B–C♯–D♯–F♯–G♯), E major pentatonic (E–F♯–G♯–B–C♯), and F♯ major pentatonic (F♯–G♯–A♯–C♯–D♯) outline the B–E–F♯ changes, respectively. Reminiscent of Bob Marley's "Get Up, Stand Up," **Fig. 15** features triplet rhythms (purposely going against the grain of the underlying groove), as well as the complete C minor scale (C–D–E♭–F–G–A♭–B♭), over an unchanging Cm vamp.

Reggae Shuffle

So far, the reggae rhythms addressed here have featured a straight-time feel, but reggae can also be interpreted with a swing feel, often referred to as *reggae shuffle*. This is evident in songs like Bob Marley's "Buffalo Soldier," "Roots, Rock, Reggae," and "Jammin'." To nail this bouncy feel, you should become better acquainted with 16th-note triplets and sextuplets (six evenly spaced notes per beat). This subdivision is superimposed over notated 16th-note rhythms. The italicized counting prompts in **Fig. 16** clarify the actual "long-short-long-short" placement of these swinging 16ths. Test this feel in **Fig. 17**, a two-guitar passage (chords and doubled bass line) modeled after Stevie Won-der's reggae-flavored "Master Blaster (Jammin')."

Advanced Chord Moves

Of all the American R&B artists that influenced early reggae, none—excluding Bob Marley and the Wailers (featuring guitarist Peter Tosh)—had more impact than soul legends Curtis Mayfield and the Impressions. While Marley loosely modeled his vocals after Mayfield's approach, Tosh marveled over the soul man's sweet, pentatonic-laced double-stop moves, especially those on tracks like "People Get Ready," "Choice of Colors," and "Ten to One." These moves soon surfaced in reggae recordings, as approximated in **Fig. 18**, a progression based on Big Mountain's rendition of Peter Frampton's "Baby, I Love Your Way."

Now dee on'y ting missin' from you reggae is mad dreads, mon! Git ta growin'!

JOIN THE REVOLUTION! Subscribers, call 1-800-825-4942 or visit guitaronemag.com to learn how to get your G1 CD-ROM.

Fig. 13 Track 31

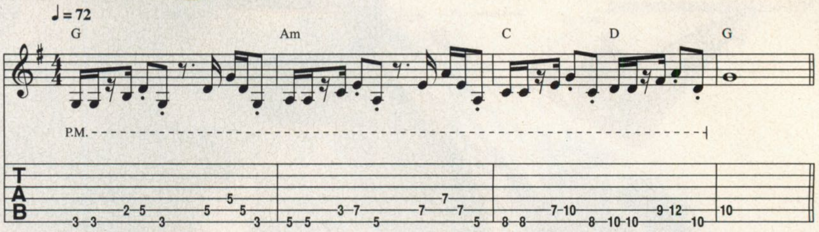


Fig. 14 Track 32

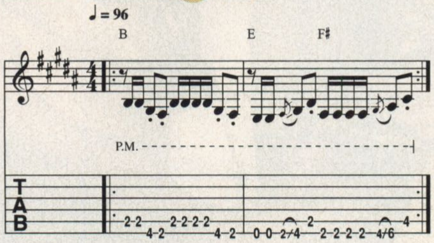


Fig. 15 Track 33

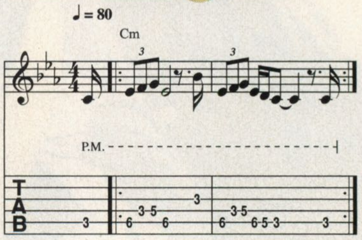


Fig. 16

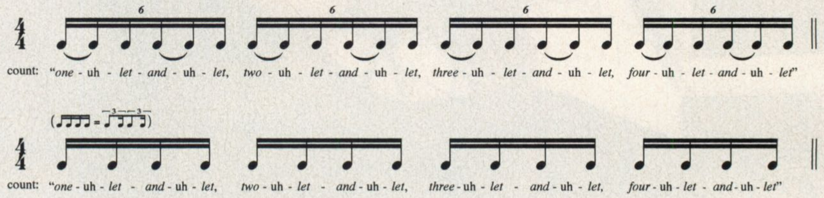


Fig. 17 Track 34

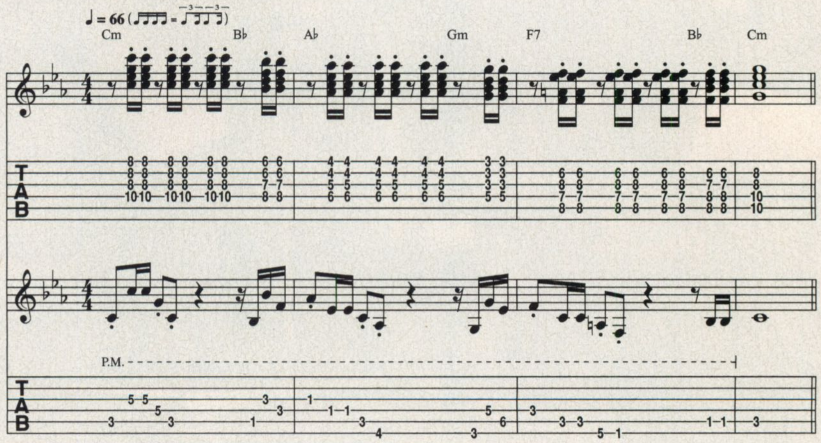
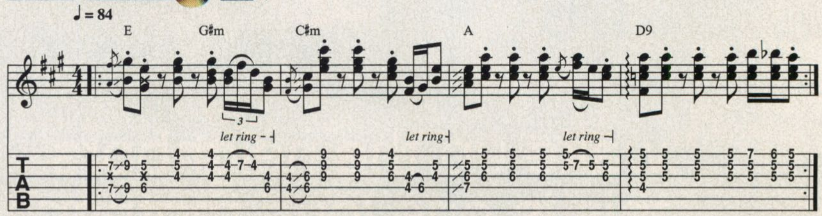
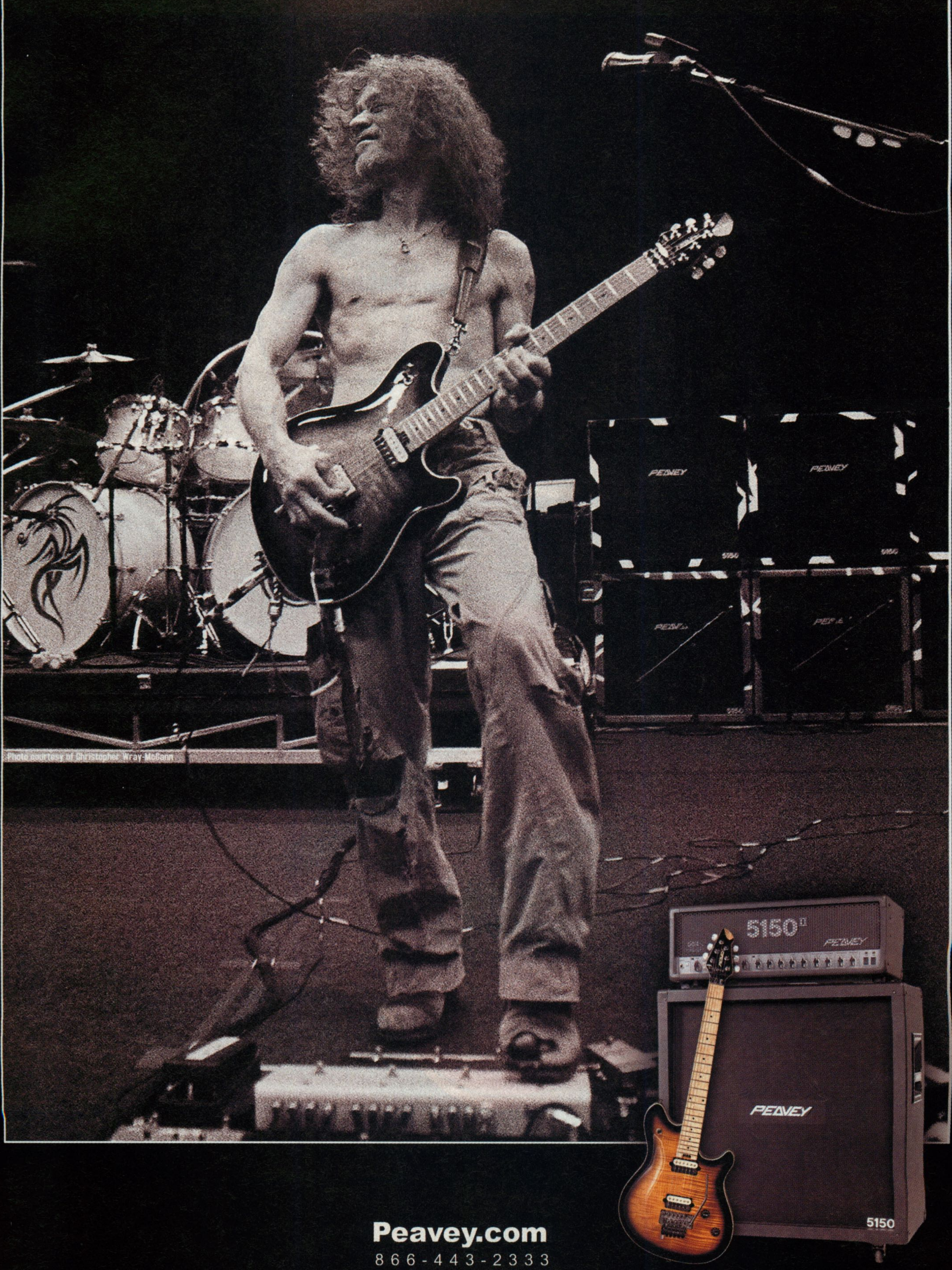


Fig. 18 Track 35



Edward Van Halen On tour with EVH® Wolfgang® guitars and 5150® amplifiers and cabinets.

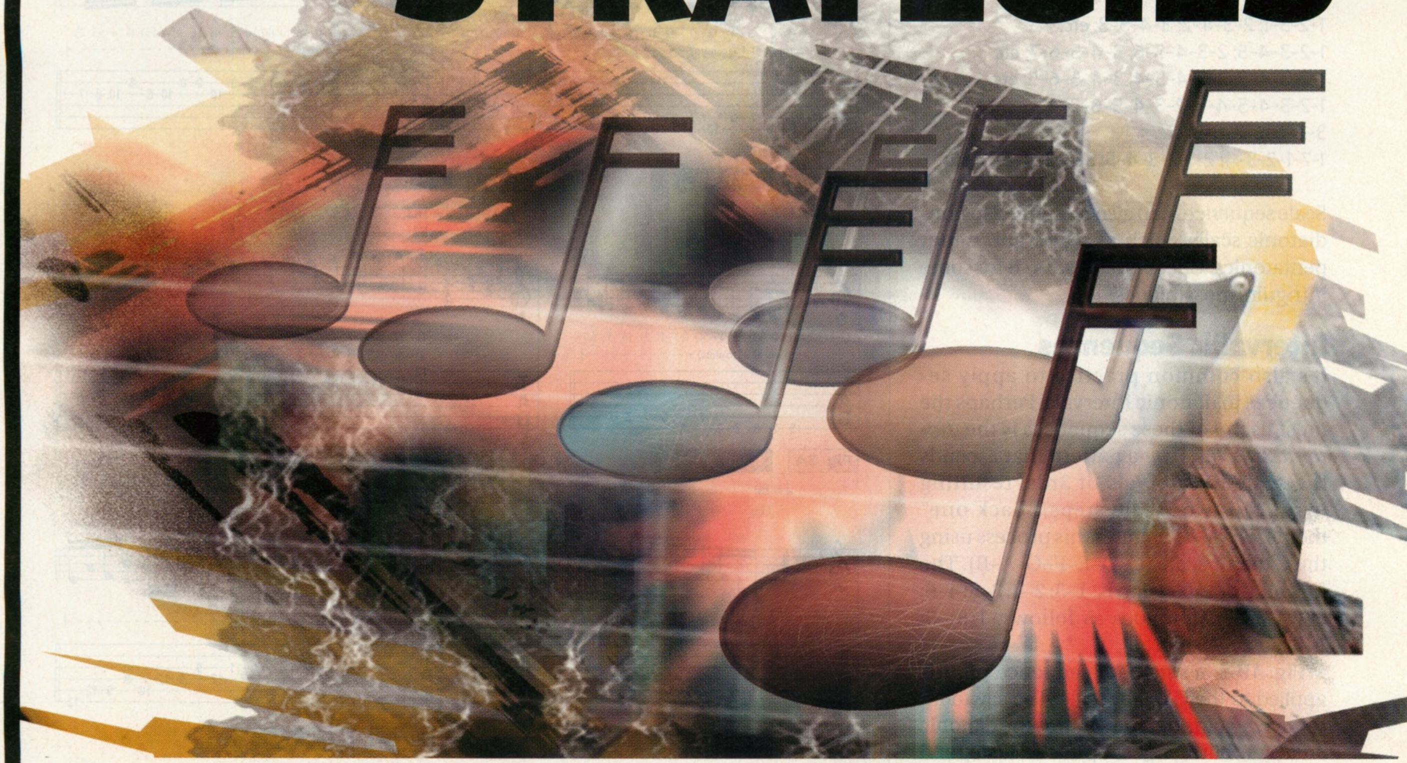


Peavey.com
866-443-2333

ALL OF THE ABOVE AND MORE.
Variax Acoustic 700 offers you 16 models of the finest acoustic instruments on the planet with the push of a button. You can easily access jumbos, 12-strings, or even a nylon string classical to suit any style of play. Variax Acoustic 700 gives you the freedom to achieve an expertly mic'd acoustic sound without complex setups or feedback, even at concert-level volumes! Recording a great acoustic sound no longer requires a noise-free environment or a big equipment budget; just plug in and go. You also get instant access to alternate tunings for endless possibilities to fuel your inspiration.
Variax
acoustic
LINE 6
www.line6.com
©2004 Line 6 Inc. Line 6 and Variax Acoustic are trademarks of Line 6, Inc. All rights reserved.

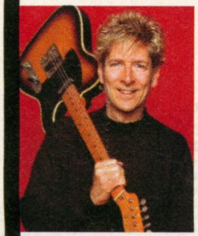
TRACKS 36-48
ON THE CD

SOLOING STRATEGIES



SEQUENCES

Ignite Your Lines With These Hot Patterns



LEVIN PFEIFER

By Tom Kolb

IF YOU'RE A GUITARIST WHO loves to practice, you're probably well acquainted with a scale sequence or two. But if you think they're best left for the practice room, think again. The fiery solos of hard rock are laced with 16th-note scale sequences (think Ritchie Blackmore, Randy Rhoads, Uli Jon Roth, Michael Shenker, John Petrucci, Paul Gilbert, Eric Johnson, Yngwie Malmsteen, and Vinnie Moore); jazz and fusion guitarists employ a wide variety of arpeggio and sequenced-triad patterns (Django Reinhardt, Joe Pass, Joe Diorio, John Scofield, and Frank Gambale); intervallic sequences abound in country (Albert Lee, Brent Mason, and Danny Gatton); and the blues idiom is peppered with triplet-based sequences. Let's take a look at the rejuvenating power of sequencing patterns.

Scale Sequences

Just what is a scale sequence? Traditionally, a scale sequence is a specific pattern of notes (usually two to four) that is repeated at various starting points within the same scale. Take a look at **Fig. 1A**, which depicts the popular *groups-of-four* sequence. This example begins by ascending the first four notes of the C major scale (C–D–E–F), at which point the pattern repeats, only starting on the second degree of the scale (D). The next repeat of the pattern starts on the third degree (E), and so on. This sequence can be applied to any scale or mode simply by following the diatonic scale degrees: 1–2–3–4, 2–3–4–5, 3–4–5–6, and so forth.

Fig. 1B depicts the descending form of the groups-of-four sequence, this time applied to the C minor scale (C–D–E♭–F–G–A♭–B♭). Starting from the root (C), the four-note pattern descends the scale as follows: 1(8)–♭7–♭6–5 (C–B♭–A♭–G); ♭7–♭6–5–4 (B♭–A♭–G–F); ♭6–5–4–♭3 (A♭–G–F–E♭); and so on.

Another common scale sequence is the triplet-based *groups-of-three* pattern. **Fig. 2A** offers an example of the acending version, drawing on the A Dorian mode (A–B–C–D–E–F♯–G).

Fig. 2B descends the E Mixolydian mode (E–F♯–G♯–A–B–C♯–D) via the groups-of-three sequence. This time, however, the triplets are converted to eighth notes, offering a rhythmic offset—triple meter superimposed over duple meter.

SOLOING STRATEGIES

Try applying these sequences to your favorite scale patterns. And don't feel as if you always have to start the sequence from the root of the scale; sometimes it's desirable to begin from another scale tone. Here are a few more sequences you might want to try:

1-2-3-1; 2-3-4-2; 3-4-5-3; *etc.*
1-2-3-4-5; 2-3-4-5-6; 3-4-5-6-7; *etc.*
1-2-3-4-3; 2-3-4-5-4; 3-4-5-6-5; *etc.*
1-2-3-4-5-4-3; 2-3-4-5-6-5-4;
3-4-5-6-7-6-5; *etc.*
1-7-1-2-3-4; 2-1-2-3-4-5; 3-2-3-4-5-6; *etc.*

Scale sequences can also be applied to non-diatonic scales, such as major and minor pentatonics. Check out **Figs. 3A–B** for some intriguing possibilities.

Intervallic Sequences

It's also common practice to apply sequences to diatonic intervals. Perhaps the most useful of these sequences is the *diatonic 3rds* variety—a pattern that ascends the scale in intervals of 3rds, resulting in an "up two (scale steps), back one" theme. **Fig. 4A** illustrates this process using the C major scale (C–D–E–F–G–A–B). The formula for ascension is: 1–3; 2–4; 3–5; 4–6; etc. Descension goes as follows: 1(8)–6; 7–5; 6–4; 5–4; etc.

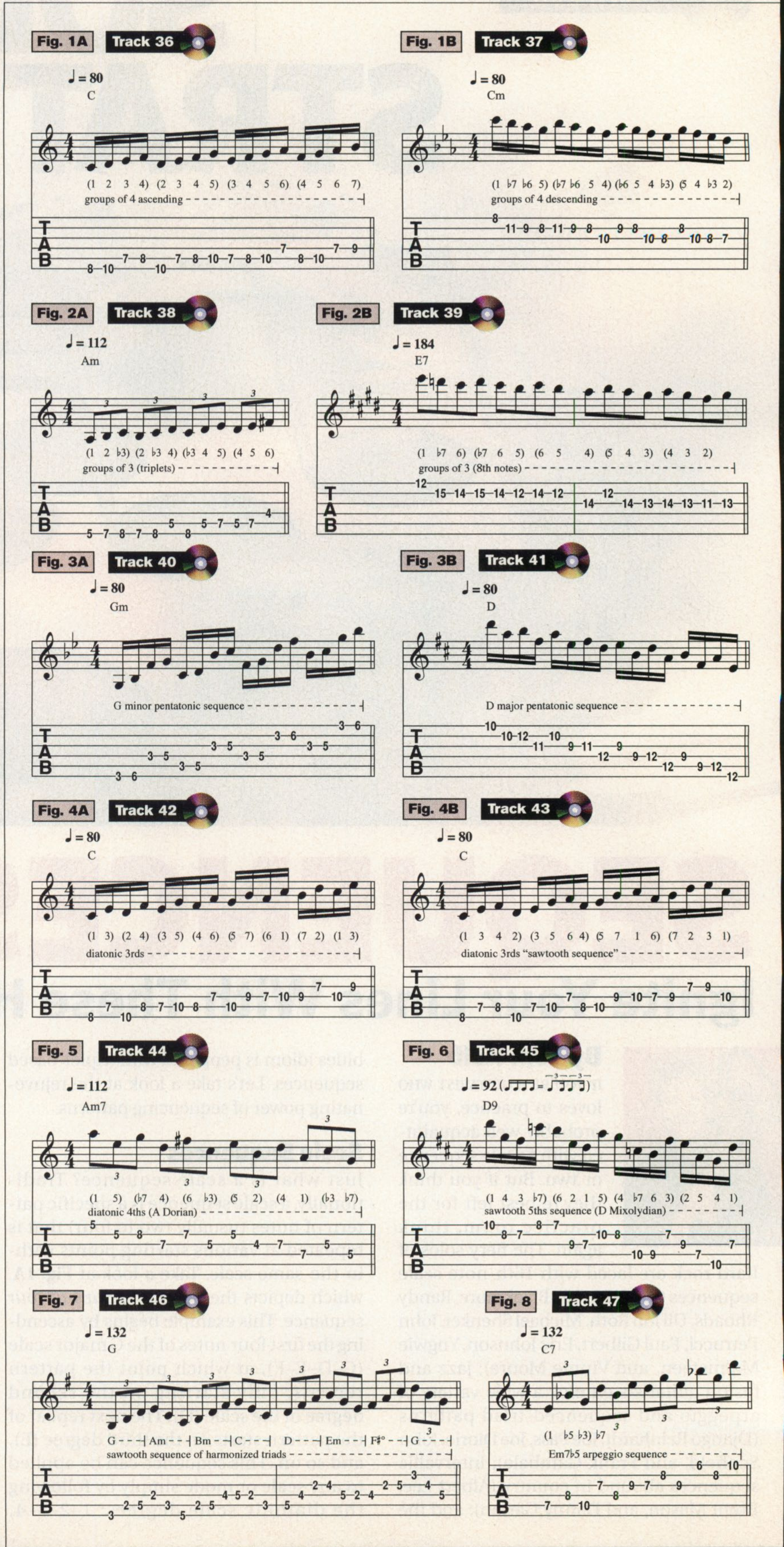
Fig. 4B is a *sawtooth* sequence of 3rds applied to the C major scale. The sawtooth sequence starts out the same as the diatonic 3rds (1–3), but then goes up one scale step and back *down* a diatonic 3rd (1–3–4–2; 3–5–6–4; 5–7–1(8)–6; etc., ascending; 1(8)–6–5–7; 6–4–3–5; 4–2–1–3; etc., descending).

You can rack up a lot of melodic mileage by combining these 3rds sequences with other scale patterns and modes. And while you're at it, try experimenting with other combinations of intervals. **Fig. 5** shows a descending sequence of diatonic 4ths (a common move in jazz) within the A Dorian mode. **Fig. 6** is a sawtooth sequence of diatonic 5ths (a popular fusion technique) descending the D Mixolydian mode (D–E–F♯–G–A–B–C).

Triad and Arpeggio Sequences

Many scale-sequence patterns can also be applied to triads and basic 7th arpeggios. **Fig. 7** ascends the G major scale via a sawtooth sequence of harmonized triads. The pattern simply rolls up one triad (from the root) and then down the other (from the 5th), in diatonic succession (G–Am–Bm–C–D–Em–B°) up the scale pattern.

Fig. 8 applies an interesting sequence to an Em7♭5 arpeggio (used as a substitute over a C7 chord). Inspired by the diatonic 3rds sequence in Fig. 4A, it skips every



WORLD'S #1
FACTORY DIRECT MUSIC STORE
CARVIN
MADE IN USA
LEGACY
CARVIN
LEGACY
CARVIN
CARVIN
CARVIN
FREE Catalog Subscription SOURCE CODE 74GO
Name
Address
City State Zip
E-mail address
online or mail to CARVIN 12340 World Trade Dr. San Diego, CA 92128
FREE SHIPPING!
LIMITED TIME OFFER
CARVIN.com
800.854.2235
Proudly Made in San Diego, CA

other note as it gradually climbs the arpeggio. Other patterns that lend themselves well to arpeggios are the groups-of-four (Figs. 1A–B) and groups-of-three (Figs. 2A–B) sequences.

The Solo

The style for this month's solo [**Fig. 9**] is hard-driving rock. In the key of A minor, it's a 16-bar progression constructed from two similar eight-bar sections. Both start with a i–♭VI–iv (Am–F–Dm) passage, but the first section ends on a i–♭VII (Am–G) turnaround, whereas the second goes out on a V7–i (E7–Am) cadence.

The solo opens with a groups-of-three sequence that descends the A minor scale (A–B–C–D–E–F–G) from C to G. Notice how the rhythmic variation—half note, eighth-note rest, and tied eighth notes—and the staccato accents break up the predictability of the sequence.

In measure 3, F Lydian (F–G–A–B–C–D–E) is dispatched to mark the arrival of the ♭VI chord (F). The groups-of-three theme is maintained but camouflaged by two rhythmic motifs—the first follows a scheme of a dotted-quarter note and two 16th notes(measure 3), while the second exploits a grouping of an eighth note and two 16th notes (measure 4).

Measures 6–7 host an ascending Dm7 arpeggio (D–F–A–C) based on the sequence in Fig. 8. Notice how the rhythms reflect the motif activity from measures 4–5.

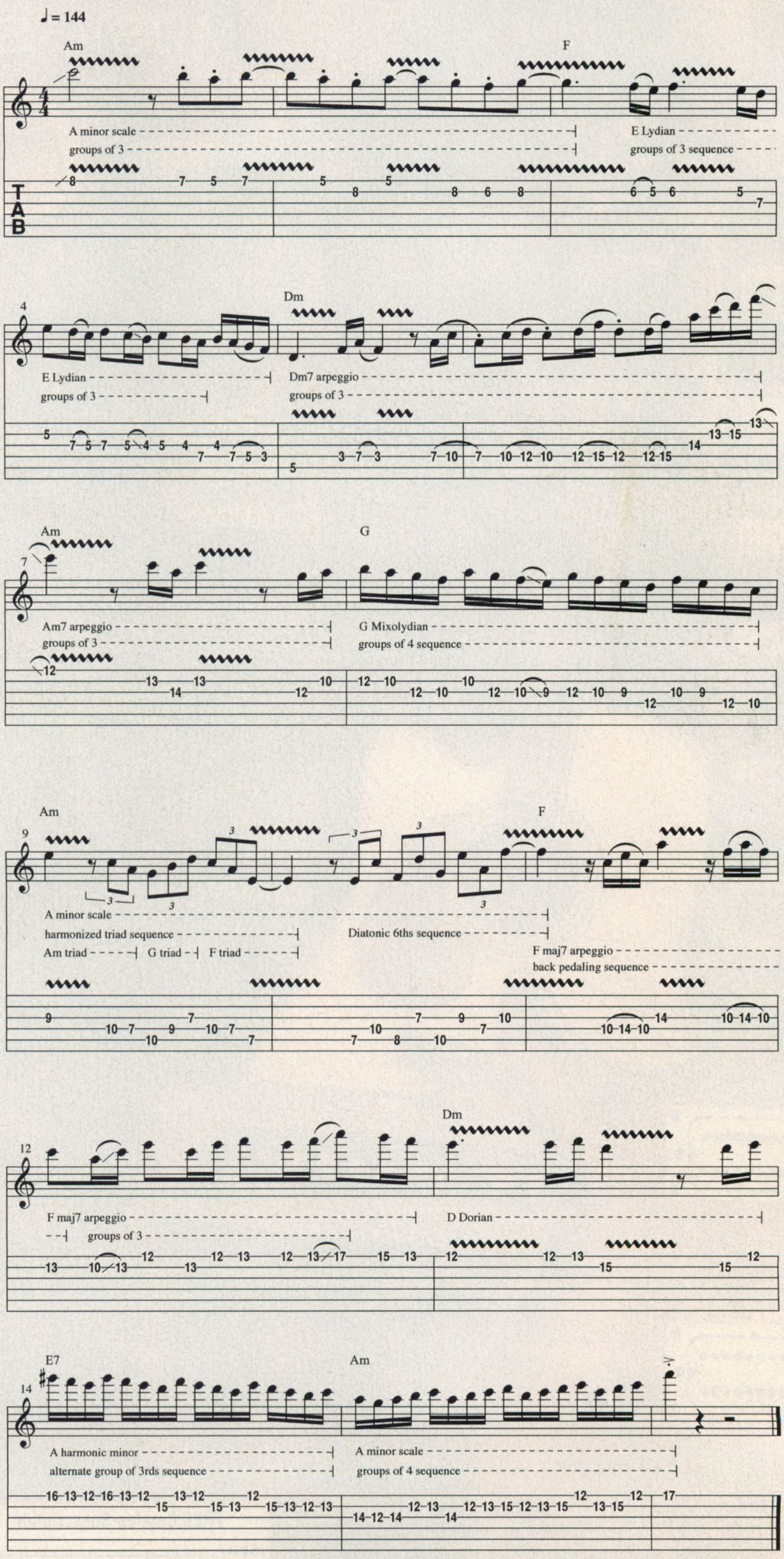
Measures 7–8 put a descending wrap on the first section with a sequenced Am7 arpeggio (A–C–E–G) followed by a straight-ahead groups-of-four sequence that slides down the G Mixolydian mode (G–A–B–C–D–E–F).

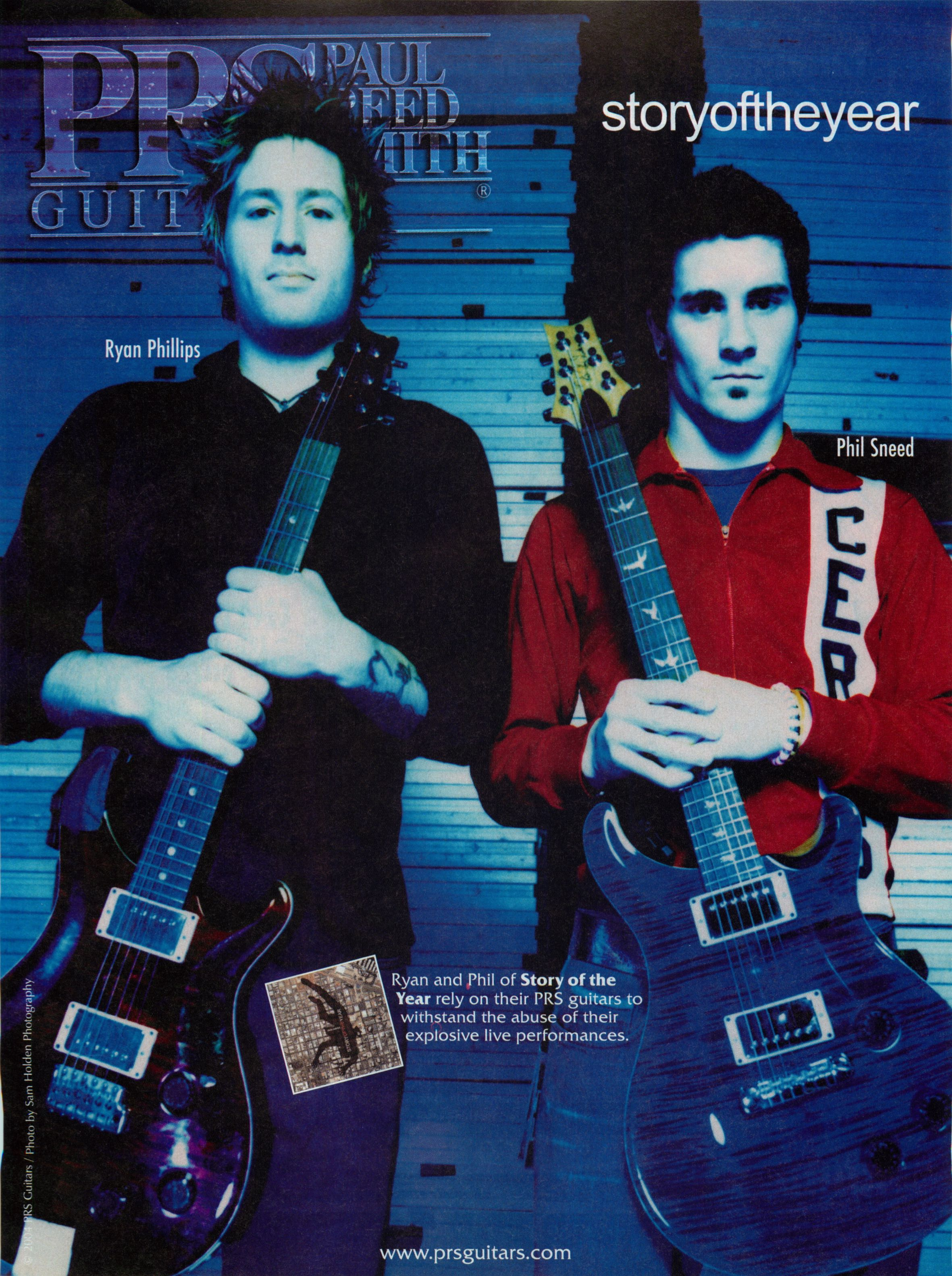
The second section opens with an eighth-note-triplet theme (measures 9–10), which creates considerable rhythmic intensity against the driving, steady eighth–note groove. The A minor scale supplies the melodic fuel for both the harmonized triad passage and the subsequent diatonic 6ths sequence.

The rhythmic tension is released in measure 11, where a pair of figures—rhythmically, a quarter note, a 16th rest, and three 16th notes—slot themselves into the meter. A back-pedaling sequence (1–5–7–5; 3–1–3–1; 5) employing an Fmaj7 arpeggio (F–A–C–E) provides melodic anticipation, which is heightened by the arrival of a galloping groups-of-three sequence in measure 12.

An economic D Dorian (D–E–F–G–A–B–C)–based melody in measure 13 allows for a momentary breath before the solo goes out with a go-for-broke set of incendiary sequences that zip down the A harmonic minor (A–B–C–D–E–F–G♯) scale and then up the A natural minor scale.

Fig. 9 Track 48




PRS
storyoftheyear
Ryan Phillips
Phil Sneed
Ryan and Phil of **Story of the Year** rely on their PRS guitars to withstand the abuse of their explosive live performances.
© 2004 PRS Guitars / Photo by Sam Holden Photography
www.prsguitars.com

Chances are, if your boss is a guitar hero, you're already using a Korg Tuner.
GOV'T MULE
-REBIRTH OF-
THE MULE TOUR
The Allman Brothers Band
BRIAN FARMER
ALL ACCESS
Night after night, guitar tech Brian Farmer relies on a Korg tuner to make sure that Warren Haynes is ready to rock before he hits the stage. Korg invented the first hand-held electronic tuner, and we make accurate, reliable, affordable tuners for every need. So, when you tune your own guitar, why settle for anything less?
KORG
TUNERS
WWW.KORG.COM
KORG DTR-2000 Digital Rack Tuner
© 2004 Korg USA, 316 S. Service Rd., Melville, NY 11747 • (631) 390-8737 • Photo by Jay Blakesberg

TRACKS 49-55 ON THE CD

GEAR BOX

Vox Valvetronix AD30VT

Crazy Like a Vox

By Douglas Baldwin

In the crowded world of modeling amps, the Vox Valvetronix series has quickly proved itself head and shoulders above the rank and file. The bigger Valvetronix models have already received numerous awards, and we stamped the desktop Tone Lab with our "1 Award." Now, for guitarists put off by the intricacies of editing and storing multi-amp, multi-effects systems, the AD30VT could be the perfect solution.

GOOD THINGS, SMALL VOX

In electronics, smaller is not always better, and scrolling through multiple screens to edit basic features can be maddening. But the designers at Vox have managed to simplify the editing process on the AD30VT without losing the essential magic of the design. A user-friendly plug-and-play set of top-mounted knobs and switches gets you up and running fast, and a rotary switch accesses 11 amp models. Traditional Gain, Volume, Treble, Middle, Bass, and Master Volume knobs shape the sound. A second rotary switch selects from 11 effect settings that put icing on the sonic cake.

> "The AD30VT is light yet built like a tank."

FINDING YOUR OWN VOICE

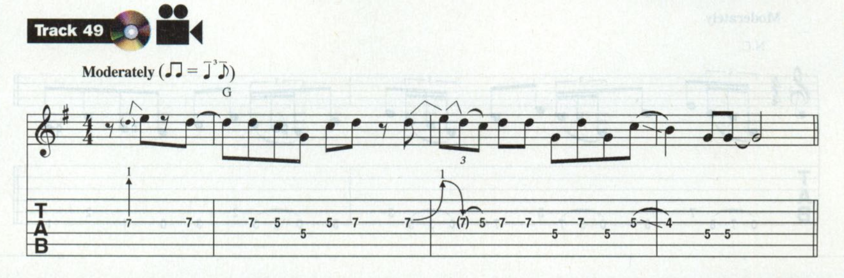
Creating your own presets is simple: press the Manual button—which, like all of the amp's editing features, is placed discreetly below the amp controls—tweak the amp settings as desired, adjust the Effects with the Edit 1 knob and the Tap or Bypass buttons, and then press the Write button to save your presets to Channel 1 or 2. Yes, there are only two locations for user presets, but this amp's beauty is in its simplicity. Frankly, I found the factory presets to be so amazingly close to what I'd want that user presets seemed unnecessary.

BIG VOICE

This amp is loud enough to cut full band rehearsals, recording sessions, and many small clubs. The tones are uniformly excellent, and include an outstanding Boutique Cl(ean) as well as a Boutique OD, which roared like a lion while retaining the subtle glassiness of my DiMarzio-equipped double-cut axe, adding bluesy grease to the G-string exploration shown below.

If you need to practice or record without rattling the windows, the Line/ Headphone jack admirably recreates the cabinet's tone while silencing the output of the custom 10" Vox speaker. Plus, the Master control adjusts the output from one to 30 watts without changing the amp's excellent sense of drive and breath. Light yet built like a tank, the AD30VT nails a load of great amp tones for way under three beans, street. In short: this amp is crazy cool.

CONTACT Vox Amps, 516-333-9100, voxamps.co.uk



GEAR BOX FEATURES **POWER** 30W solid-state **SPEAKER** 8-ohm Vox Original 10" **TOP PANEL** 11-position rotary switch for amp models; Gain, Volume, Treble, Middle, and Bass knobs; 11-position rotary switch for Effects; Master power, Preset, Manual, Channel Select, and Program Write switches; Effects Tap/Edit 2, Edit 1, and Effects Tap/Edit 3 switches **SIDE PANEL** Line/Headphones out, optional Footswitch jack **PRICE** $340

B-52 Stealth ST-100A

Shock and Awe

By Douglas Baldwin

The B-52 is a long-range bomber known for its longevity, performance, and adaptability. The Stealth Bomber is a radical aircraft similarly praised for its striking efficiency. Both are thoroughly capable of administering shock and awe to the world. So when an under-the-radar manufacturer introduces a guitar amp named for these bombing behemoths, we expect it to deliver on all fronts.

LOOKS THAT KILL

With the flame silhouette of its brushed-metal front panel, the B-52 Stealth head can certainly push the buttons of power-hungry metalheads. Industrial hex-head screws and a no-nonsense array of knurled chrome knobs amplify the head's aggressive vibe. Although looks can be deceiving—the knobs are plastic, not chrome-plated brass—the B-52 Stealth proves to be well built both inside and out.

Behind the flames are quality Sovtek tubes, neatly bundled wiring, and a minimal amount of silicone putty (there to dampen the grill). Tech-heads will appreciate that no silicone was used inside the chassis. The supplied footswitch will withstand countless stomps from your Doc Martens, and although its use of two separate wires seemed a little questionable, their 16' length is certainly gig-friendly. Granted, the highest-priced tube amps might eschew the B-52 Stealth's board-mounted pots and tube sockets, but the overall construction is so solid that the chance of internal damage over time seems remote.

> "The B-52 is a modern-voiced, high-gain beast."

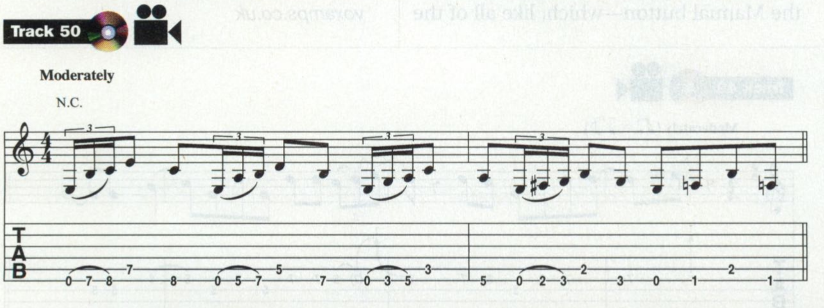
TONE TO DIE FOR

The Clean channel is warm and round, with loads of headroom, and thus its response is ideal for single-coil pickups. That said, the amp remains unclouded when pushing humbuckers. As the Clean channel's volume approaches the 12:00 mark, a hint of Brit-like grit emerges in the high midrange. The reverb sounds excellent at low volume but begins to get a little bumpy as you crank the amp.

The Overdrive channel immediately announces itself as a modern-voiced, high-gain beast, generating the thick bottom and hot highs typical of modern metal. The tone controls of both the Clean and Overdrive channels are similarly voiced: the Bass works evenly through its entire sweep, the Midrange adds subtle warmth, and the Treble becomes extremely active in its final quarter-turn of rotation. (Interestingly, turning all three tone controls fully counterclockwise turns off the sound.) A rear-mounted knob for Rectifier/Class chooses between solid-state (the tightest response), Tube AB1 (middle ground), and Tube A (the loosest, roundest response). With two Gain controls available by footswitch, the B-52 Stealth functions as a virtual three-channel amp. Gain 2 has an additional Contour control that dips the midrange frequencies for an even more exaggerated tonal contour.

The LG-412V cabinet that came with our review model was a brilliant match. Loaded with B-52-branded speakers boasting massive magnets, the rear-ported cabinet felt tight and punchy when dealing with Tool-flavored riffs like the one shown here. The cab's slightly dark tonal coloration may have added to the Clean channel's smoky character, but it seemed a perfect match for the hot 'n' bothered highs of the Overdrive settings. The B-52 Stealth is indeed a powerful and smartly designed unit, worthy of comparison with the finest tube amps.

CONTACT B-52, 800-344-4384, *b52pro.com*



FEATURES POWER 100 watts via four 6L6 tubes FRONT PANEL Headphones/Line out, Master Volume, Master Reverb; Clean and Overdrive channels with Volume, Bass, Middle, and Treble; Overdrive channel also has Gain 1, Gain 2, and Gain 2 Contour controls BACK PANEL Adjustable Line Out; adjustable Effects Send and Return; Gain/Channel and Reverb footswitch jacks; speaker impedance switch; 4, 8, and 16-ohm speaker outputs; three-setting rectifier switch SPEAKER CABINET LG-412V 4×12 with B-52-branded speakers PRICE ST-100A head, \$1299.99; LG-412V cabinet, \$649.99

CD-GT1 4 JOHN 5
"The CD-GT1 Guitar Trainer will save you months of listening to a song over and over to make sure you're playing it correctly. It gives you the ability to slow the song down to a speed that you can learn the licks easily. The only bad thing about the CD-GT1 is that it wasn't invented when I started playing guitar...but I'm taking advantage of it now." —John 5
John 5
Vertigo
Download "Needles CA," a free song from John 5's new solo album Vertigo at www.tascam.com and then practice along using your CG-GT1. Or learn more about our CD trainers by e-mailing us at tascamlit@teac.com.
Get the dish on John 5 and Vertigo at www.shrapnelrecords.com or on John's own site at www.john-5.com.
CD-GT1 Portable CD Guitar Trainer: Loop one track. Set start/end points & seamlessly loop a segment. Slow down CD tempo by 8%, 16%, 32% or half-speed without changing pitch. Change song key without affecting the tempo. Shift song pitch and tempo down to 50%. Fun for the whole family!
TASCAM
PORTASTUDIO 25th ANNIVERSARY
John 5 photos: Maryanne Bilham
©2004, This-is-definitely-NOT-your-father's–TASCAM, All Rights Reserved. All specifications are subject to change without notice. Do not operate the CD-GT1 while dipping your Shar Pei in a vat of botox. Also remember to put the cap back on the Shar Pei when finished so that it doesn't dry up. John 5 is pictured with his J5 Signature Fender® Telecaster® Guitar.
DJ AND PRODUCER
www.tascam.com
CONTRACTOR
PROFESSIONAL AUDIO

Burns Barracuda

Big Fish

By Michael Ross

In the past few years, low-tuned guitars have been associated with nü metal's Rectifier-driven rumbles, but baritone guitars—normally tuned down to A–D–G–C–E–A—have been around for quite a while, originally connected with country twang. The Burns Barracuda baritone guitar, however, seeks to span genres, as it fits in between the traditional six-string guitar and the bass.

TOOTHSOME

The Barracuda's nasty horns, semi-scrolled headstock, and pearloid pickguard and binding combine for an appearance that is attractive but hard to categorize—and that, I suppose, is the point. It's 30" scale and string-thru-body setup help give the instrument proper string tension for either an A to A tuning (using the provided strings: .024, .034, .044, .056, .072, and .090) or an E to E six-string bass setup (using heavier strings). Our model sported a translucent dark blue alder body, the significant bulk of which helped offset the long, weighty neck. Three Burns Tri-Sonic pickups are coupled with the Burns Enhanced Pickup Selection System, which is essentially a five-position switch with a push-pull pot for the bridge pickup tone control. Pulling the pot out engages the neck pickup regardless of the switch's position. This allows for the twang-essential combination of the neck and bridge pickups, as well as for the full-frequency setting of all three pickups together. The other tone control handles treble roll-off for the middle and neck pickups.

> "Even before plugging in the Barracuda, a pluck of its strings revealed the deep-throated ring of a piano."

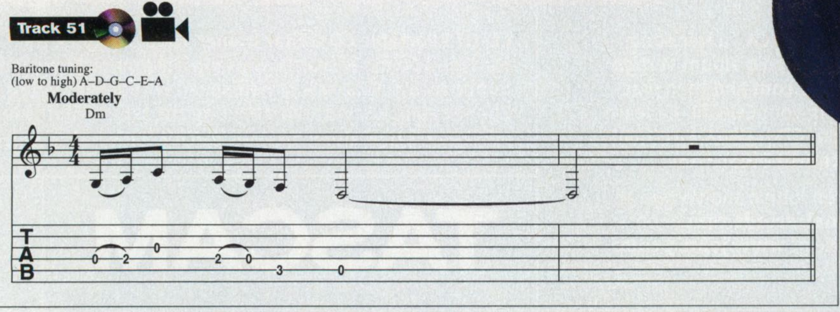
THEY ARE BITING

We tested the Burns Barracuda through a Fender Cyber Twin and a Vox Valvetronix, and recorded the audio example directly into Pro Tools via Amplitube. Even before plugging it in, a pluck of its strings revealed a deep-throated ring redolent of a piano. With amplification, the single-coil Tri-Sonic pickups showed their teeth through the full range of their settings, providing an articulation that permitted complex chords to come through loud and—equally as important—clear. Not surprisingly, the Barracuda was right at home with the bluesy lick below, tricked out with tremolo and played over a techno-swamp groove. Less expected was the fun of playing chords and open-string riffs, for which the rich overtones of the low-tuned instrument resonated together. Minimal distortion goes a long way on this baby, too, thanks to its low tuning. A little crunch brought out still more exotic overtones, with each pickup setting retaining its original character.

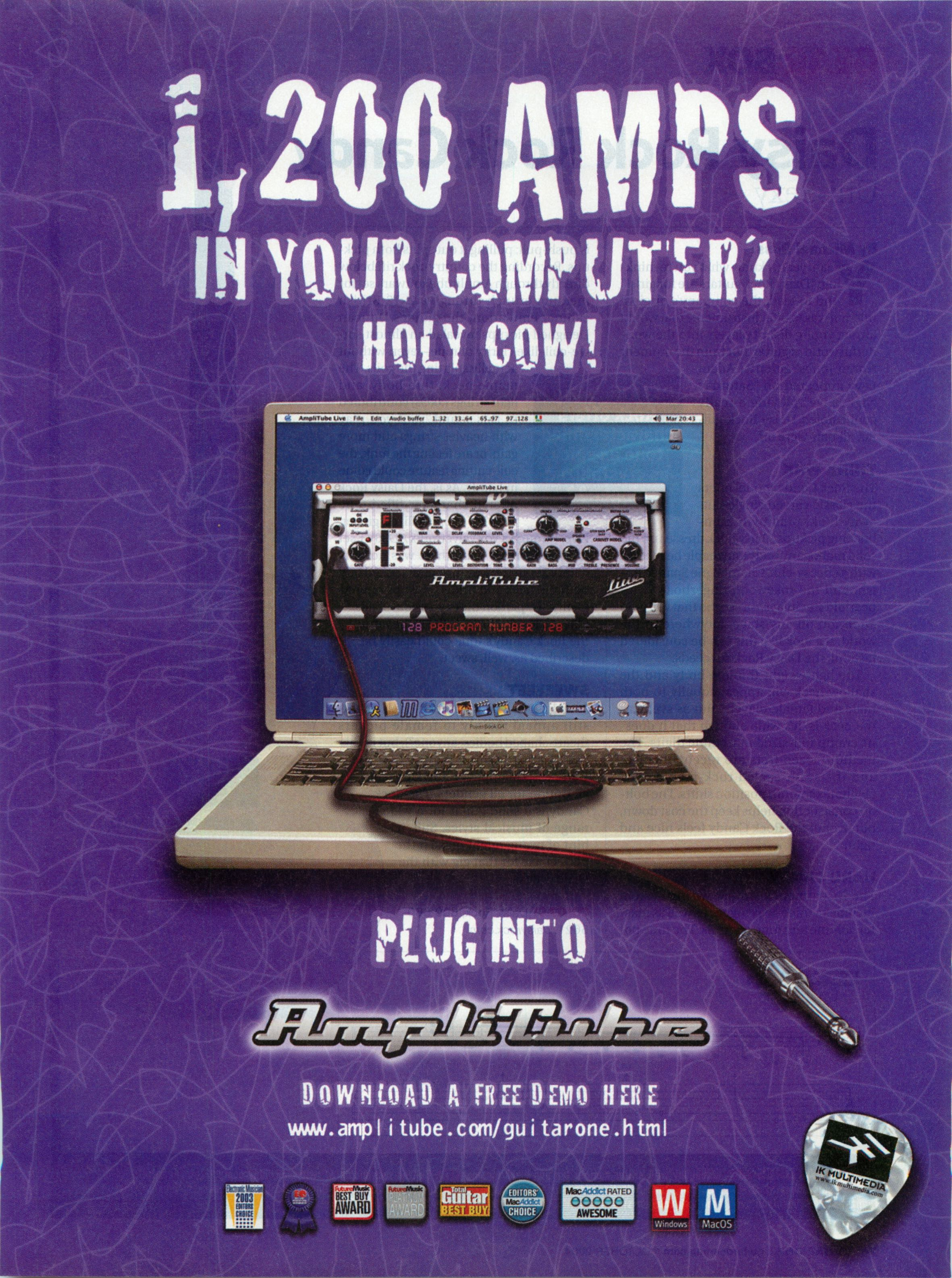
SHARP

Burns is a company long associated more with twang than with metal, but with innovations like their new Scorpion model and this extremely versatile baritone, the company is starting to straddle other camps. More than a one-trick pony, the Barracuda offers a range of uses wide enough to be welcome in any axeman's arsenal.

CONTACT Burns USA
866-677-0056, *burnsusa.com*



GEAR BOX FEATURES NECK 30" scale, 23-fret figured rosewood or maple fingerboard PICKUPS Three Burns Tri-Sonic CONTROLS 5-way pickup selector with push/pull control on tone knob for additional pickup combinations FINISHES Transparent Red, Transparent Blue PRICE $949


1,200 AMPS
IN YOUR COMPUTER?
HOLY COW!
128 PROGRAM NUMBER 128
PLUG INTO
AmpliTube
DOWNLOAD A FREE DEMO HERE
www.amplitube.com/guitarone.html
BEST BUY AWARD
Total Guitar BEST BUY
EDITORS' MacAddict CHOICE
MacAddict RATED AWESOME
Windows
MacOS
IK MULTIMEDIA

Daisy Rock Rock Candy

Uni-Sexy

By Michael Ross

Yeah, yeah, I know what you're thinking: "Daisy Rock guitars are for girls!" And indeed, the company's original mission was to offer instruments that would attract young distaff players into the wonderful world of guitar. But from the moment Norah Jones' guitarist Adam Levy appeared on "Saturday Night Live" playing a really cool f-holed Daisy Rock guitar, all bets were off.

> "The Daisy Rock offers character-filled tone as spicy as crystallized ginger."

THINK PINK

The Rock Candy model offers the classic carved single-cutaway look, plus twin humbucking pickups. Daisy Rock dresses up the solid mahogany body and maple headstock with a cheesy-chic Champagne Sparkle finish, and the rosewood fingerboard with pearloid star inlays—a combo that will grab attention on any stage, anywhere in the world. If a look like this can be considered tasteful, the Daisy Rock succeeds.

The lightweight thinline body and the shallow neck will appeal equally to both male and female players. But as svelte as the neck is, it's wide enough that it doesn't cramp full-sized masculine digits. The medium-sized frets are nicely finished, and the satin-sealed rock-maple neck facilitates smooth position shifts. The bolt-on construction helps keep the cost down, but overall the Rock Candy feels nice and tight.

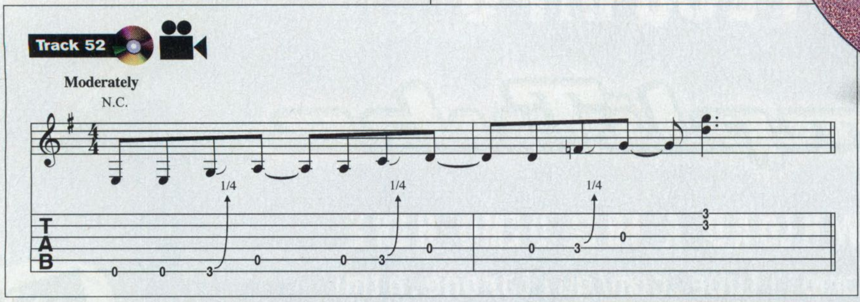
HARD CANDY

The instrument's simple wiring system includes a three-way toggle, as well as master volume and tone controls. The tone pot is push-pull; pulling it out splits both pickups. Recording the country-rock riff below directly through Amplitube software set for medium crunch through a 2×12 British cabinet emulation, the guitar's Duncan Designed pickups revealed an almost single-coil–like clarity of tone—even without actually splitting the coils. The maple neck, thin body, and light strings (.009s) contributed to this sound, so if you play with heavier strings and more gain, or are feeling the funk, the coil-cutting feature could come in handy. As is, the Daisy Rock offered character-filled tone as spicy as crystallized ginger. Live, through a Vox Valvetronix AD30VT set for considerable gain, there was nothing dainty about the way the guitar rocked out; both the neck and bridge pickups offered plenty of—pardon the expression—balls. Played cleanly through the same amp, the Rock Candy's tone could easily be described as, well, sweet.

SWEEEEET

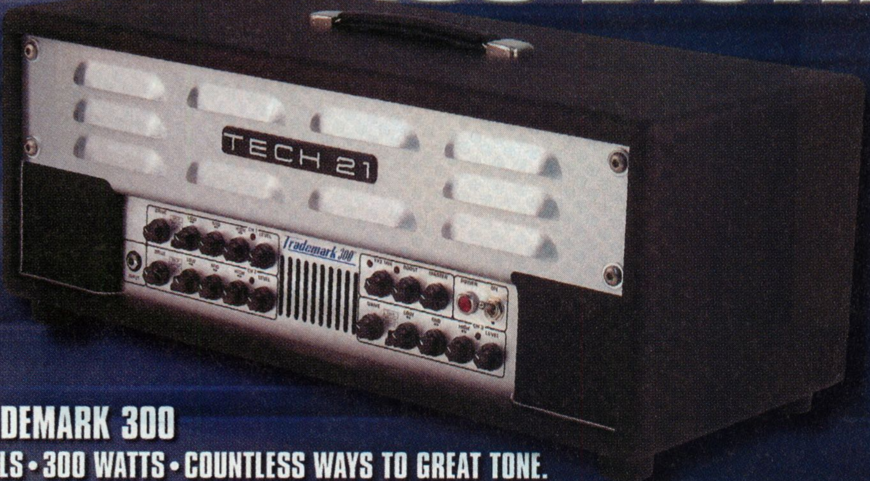
Some of Daisy Rock's other models might still appeal mainly to female pickers (heart-shaped bodies, anyone?), but in this era of androgynous bands like the Darkness, Champagne Sparkle seems an option for all genders. The Rock Candy is a solid guitar for a wide range of musical styles. Still, its hint of twang might make it the perfect axe for that gig with the Dixie Chicks.

CONTACT Daisy Rock, 800-660-6621, *daisyrock.com*



GEAR BOX FEATURES **BODY** Mahogany with glitter contour top and black binding **NECK** Bolt-on rock maple w/ rosewood fingerboard, 22 medium frets, 24-3/4" scale, star inlays **HARDWARE** Chrome, Tune-O-Matic bridge w/ stop tailpiece, Grover tuners **ELECTRONICS** Duncan Designed humbucking pickups, master volume, master tone (push/pull pot), three-way selector switch **FINISHES** Atomic Pink, Champagne Sparkle **PRICE** $499

WEAPONS TECH 21 OF MASS DISTINCTION



THE TRADEMARK 300

3 CHANNELS • 300 WATTS • COUNTLESS WAYS TO GREAT TONE.

Step up to the biggest and the baddest in Tech 21's Trademark Amplifier Series. The Trademark 300 fuses the killer tones and friendly interface of the flexible SansAmp GT2™ with a pro-level power amp that pumps out 300 watts all night long.

A WORLD OF AMPLIFIERS

Each independent, identical channel has its own three character-switchable preamp (California, British and Tweed), DRIVE to control overall gain and overdrive, and triple-band active EQ. You can customize each of the three channels to get anything from crystal clean to just-over-the-edge, smooth violin sustain, and full metal meltdown --with seamless footswitch control for channel selection. The possibilities are as diverse and distinctive as the artists who use Trademark amps.

THE FEATURES YOU NEED

- SansAmp XLR Output goes direct to any live or recording console
- 100% analog circuitry
- BOOST control pushes the post-gain volume up to 9dB --without changing your tone
- Remote access to Series and Parallel Effect Loops (with included footswitch)
- Heavy-duty toroidal transformer, and thermal and short-circuit protected outputs
- Removable metal chassis can be mounted in standard 19" rack with optional kit
- Vintage-style head available via custom order at no additional charge
- Optional 4x12 cabinets with Celestion® special design speakers and wheat or black grilles in slant or straight front designs
- Optional ARMD MIDI converter to control footswitch functions with any MIDI controller

Trademark 10

Trademark 60

Trademark 120

THE SIZE YOU NEED

If a stack isn't right for you, consider these alternatives for the same huge Trademark sounds:

- Trademark 120 three-channel, 2x12, 120-watt stereo combo
- Trademark 60 two-channel, 1x12, 60-watt combo
- Trademark 10 single-channel, 1x8, 10-watt combo

TECH 21

Designed & Manufactured in the U.S.A.

WWW.TECH21NYC.COM

Krank Combo

Klassy Killer

By Michael Ross

When electronics guru Tony "Krank" Dow went shopping for amps for his personal use, he couldn't find anything to his liking in his price range—so he just picked one, and then modified it. In 2003, after some time doing likewise for other budget-minded musicians, he and Jody Dankberg teamed up to form Krank amplifiers, which offers high-end tone to low-end wallets.

KONTROLS

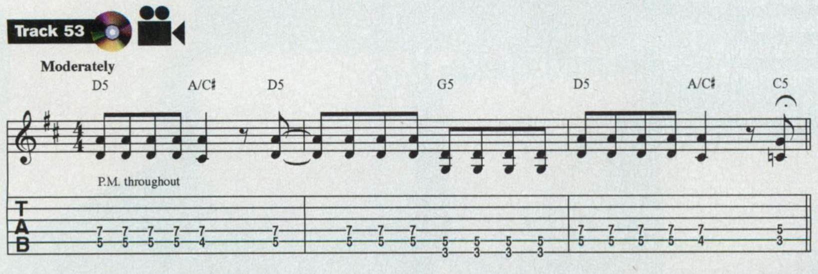
The Krank Combo contains the same electronics as Krank's Revolution head but in a portable, 2×12 combo. With its chrome grill and aluminum knobs, the combo version sports a cool industrial attitude, appearing ready for action but not looking to influence musical direction—no skull and crossbones, no flames, no retro appointments. The Krank Kleen channel comes with Bass, Mid, Treble, and Master Volume controls. The Krank (overdrive) channel provides Gain, Master 1, Master 2, Treble, Mid, and Bass controls as well as a Sweep knob and a Presence control. The rear panel reveals 16-, 8-, and two 4-ohm speaker outputs, with the 8-ohm output connected to twin custom Eminence speakers. Effects Send and Return jacks plus a Footswitch Out round out the rear.

> "The Krank combo easily passes the foolproof test that filters out all but the very best tube amps."

KWALITY

The first thing I noticed upon plugging in a PRS SE Soapbar model is that the Krank Kleen channel serves up plenty of headroom; you'd be surprised how many amps claiming to be 100 watts start to break up like crumb cake in the face of a P-90 pickup's powerful midrange. The Krank handled the low-end riff below with no distortion, producing only the warm, rich "give" of a quality tube amp. When it came to crunch, the high-gain voicing of the Krank channel tended toward modern metal rather than toward the vintage '60s variety. (For those desiring a softer crunch, the Krank folks recommend substituting a 12AT7 preamp tube for the 12AX7 in the Krank channel's drive stage). The twin Masters allow you to set your drive at two different volumes without affecting the amount of gain. The Sweep control contours the midrange to your taste, but regardless of the gain or sweep settings, the drive never showed any hint of a buzz, adding instead a distinctive fullness to complement its edgey, metal mien. This may be due in part to the solid wood cabinet, which, as it enhances the resonant low end, is well worth its added heft.

Interestingly, at no time did I desire a reverb knob. (The Krank doesn't have one). Perhaps this is because the Krank combo easily passes the foolproof test that filters out all but the very best tube amps: Both its clean and dirty tones offer richness and depth, adding air around the note without the use of any artificial ambience.



KOOL

The Krank krew has burst upon the scene with an amplifier that exhibits all the quality of units costing considerably more. Granted, $1,800 is nothing to sneeze at, but when compared to the $3,000-and-up you'll spend elsewhere on a similar amp, the Krank combo is an incredible bargain. Working musicians and hobbyists alike should check it out. Heck, we enjoyed kranking it up so much, we pinned our "1 Award" on it.

CONTACT Krank Amps, 888-KRANKIT, *krankamps.com*

GEAR BOX FEATURES **POWER** 100 watts **TUBES** One Electro-Harmonix 12AX7EH preamp tube and three EI 12AX7 preamp tubes, four Sovtek 5881 power tubes (also accepts 6L6s) **CABINET** Solid wood construction **SPEAKERS** Two 12" Eminence custom **PRICE** $1,799

Now thru August 31st…

Discover why X-Series™ PEDALS are so popular. Or just add to your collection. The X-Series™ REBATE.

X-SERIES. WORLD'S MOST POWERFUL STOMPBOXES

$20

The first new stomp box technology in years is a certified hit with tens of thousands of guitar and bass players. But there are still a few of you out there who haven't experienced the power of X-Series™ and X-Series™ Bass pedals.

For you (and the countless thousands of converts who want additional X-Series pedals in their signal chain) we have a special limited-time offer: Buy an X-Series pedal by **August 31st, 2004** and we'll send you a check for **$20**. So head down to your authorized DigiTech® dealer today and pick your pedal. Soon the postman will bring you something better than the usual stack of bills.

Multi Chorus™ multi-voice chorus
Bass Multi Chorus™ multi-voice chorus
DigiVerb™ digital reverb
Hot Rod™ rock distortion
Tone Driver™ overdrive
Bass Driver™ bass overdrive/distortion
Hyper Phase™ stereo phaser
Synth Wah™ envelope filter
Bass Synth Wah™ bass envelope filter
Turbo Flange™ stereo flanger
DigiDelay™ digital delay
Main Squeeze™ compressor sustainer
Bass Squeeze™ dual-band bass compressor/sustainer
Metal Master™ heavy metal distortion

Each is like getting seven different pedals in one thanks to their Fourth Knob connected to our powerful AudioDNA® DSP super-chip. And all X-Series models feature CIT™ cabinet modeling that lets you go direct-to-mixing board.

REBATE ENDS AUGUST 31st 2004

*Some guitarists are beyond redemption.

©2004 DigiTech All Rights Reserved

DigiTech's "X-Series™ $20 Rebate" Redemption* Form

Name ______________________

Address ______________________
(Sorry, we cannot mail to P.O. boxes without a corresponding street address.)

City ____________ State ______ Zip ______

Phone ______________________ E-mail ______________________
(Used only if we need to contact you for additional information) (Used only to send rebate submission status updates.)

Signature ______________________ Date __________

INSTRUCTIONS: To receive your DigiTech $20 rebate back by mail, follow these instructions. **1)** Complete all information requested on this offer form. **2)** Circle the qualifying DigiTech product purchases and the purchase date on your receipt or invoice. Your receipt/invoice must be dated between June 1, 2004 and August 31, 2004. Photocopies of the receipt/invoice are acceptable. **3)** Remove the original UPC from the qualifying DigiTech product package(s). Photocopies of the UPC will not be accepted. **4)** Mail this completed offer form, a copy of the receipt/invoice and the original UPC(s) in a single envelope to **Harman Music Group Promotions, Department HMG-0401, PO Box 42907, Mesa, AZ 85274-2907**. Submissions must be postmarked by September 15th, 2004. If you have questions about this offer or your submission status, please call 888-645-7425 weekdays from 7am to 7pm MT. You may also check the status of your submission and review frequently asked questions by visiting **www.web-rebates.com/digitech**. **TERMS AND CONDITIONS:** Offer applies only to qualifying purchases from participating DigiTech dealers. DigiTech designs promotions for specific products and does not allow product substitutions regardless of information you learn from other sources. DigiTech is not responsible for lost, late, damaged, illegible, misdirected or postage-due submissions. Rebate value will not exceed purchase price. This offer is limited to end users only and is not available to resellers, etailers, retailers or distributors of DigiTech products. All submission materials become the property of DigiTech and will not be returned. Excessive and/or false submissions constitute fraud and could result in federal prosecution under the US Mail Fraud statutes (18 USC 1341 and 1342). Rebate checks will be mailed to qualified customers within 6-8 weeks. **Offer is only valid in US** and all rebates will be paid in US dollars. **IMPORTANT:** Keep a copy of all submission materials for your own records. Questions that you might have about your submission in the future are more easily answered if you have a photocopy of all your submission materials.

Designed by guitar-obsessed engineers marooned in a suburb of Salt Lake City ■ www.digitech.com ■ 801.566.8800

DigiTech® *The Power to Create*

A Harman International Company

Cakewalk Guitar Tracks Pro 3

Not Your Father's Guitar Software

By Rusty Cutchin

Cakewalk, the maker of Sonar, a top music production software package for PC, also makes several entry-level programs for musicians who don't need the whole studio shebang to start recording. Guitar Tracks Pro is one of these. The program is aimed at the player who wants to build a song track by track with some guitar-oriented production help but doesn't need all the bells and whistles that come with full-fledged digital sequencing software.

Updated software means new features, of course, and Cakewalk's latest release, Guitar Tracks Pro 3 (GTP3), has a range of aids and options as extensive as that of some "pro-level" digital audio workstations, if not their extensive MIDI capabilities. What makes it a good buy for guitarists is its smart selection of effects, spearheaded by IK Multimedia's AmpliTube plug-in. Although it's a lite version of the plug-in, it is an enormous help in quickly building tracks of sonically rich guitar parts, which you can layer onto one of the drum tracks or loops that the software allows you to access via its Loop Browser.

GUITAR STUDIO

Guitar Tracks Pro 3 provides many tools common to digital audio workstations. Tracks are recorded and modified in an Edit window, and then combined in a Mix window. The program offers 32 tracks and can handle up to 24-bit, 96 kHz audio. GTP3 can also export finished mixes in several formats, including WAV, WMA, or Real Audio. The included MP3 encoder, however, is good only for a seven-day trial period, after which you must purchase a permanent version.

One big advantage of GTP3 is its on-screen organization. The program's Control Bar neatly arranges transport controls and buttons for important functions such as song display, locators, and view modes. The Navigation Bar, which can be toggled on or off, displays an overview of the tracks and their position in the project. You can also use the Navigation Bar to position the cursor and magnify tracks in the Edit view, or to switch between Edit and Mix view.

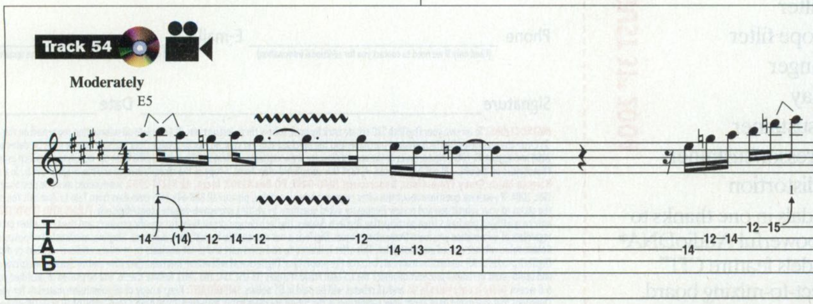
Although MIDI features are mostly missing, the program can work with control surfaces such as the Tascam US-428. In addition, the GTP3 can access a DX or VST instrument (Dxi, VSTi) on an audio track so that their audio inputs and synth filters can be fed from existing tracks—but you won't be able to play them from a keyboard.

According to Cakewalk, GTP3 can work with guitar processors that have a MIDI out, such as DigiTech's RP and GNX models. This ability allows you to use your feet to both operate the GTP3's transport controls and punch in and out while playing.

EDIT VIEW

In Edit view, GTP3 lists tracks on the left side of the screen, and places their waveforms on the right. You can arrange, split, cut, and paste sections of these tracks; draw automation envelopes; and zoom in or out for precise editing. Snap-to-Grid options keep data in place but can be disabled for more detailed editing, while Extensive metering options give you plenty of clues as to what your signal is doing.

CONTINUED ON PAGE 145



GEAR BOX FEATURES BASICS 32 audio tracks, 32 inputs/outputs, 32x8 internal mixing console FX Up to 32 simultaneously AUTOMATION Mix parameters and effects IMPORT/EXPORT Smart Loops Acid loop library (included); WAV, MP3, and WMA files PRICE $209

Mass Destruction

WITH TONE SO AWESOME IT'LL BLOW YOU AWAY, Rocktron's Rampage is a range of amplifiers that delivers the goods. All the features you look for, PLUS affordability. From our new DSP models, with onboard digital effects, to our High Definition Speakers so powerful we had to call them Velocity®. And don't forget our patented AGX® (Automatic Gain Expansion) technology for extreme high gain without residual noise*. Take your pick: for practice or performance; from 10 watts to 120 watts; for guitar, bass, or acoustic. Rampage amplification wrecks the competition. Visit us at www.rocktron.com to check the full range, then see your local Rocktron dealer and **get on your own Rampage.**

WWW.ROCKTRON.COM
ROCKTRON ON THE WEB

ROCKTRON
A DIVISION OF GHS CORPORATION

2813 Wilber Ave., Battle Creek, MI 49015 · Phone 269.968.3351 · Fax 269.968.6913

Velocity® is a registered trademark of GHS Corporation. *AGX available on most models.

EXCITING NEW EQUIPMENT

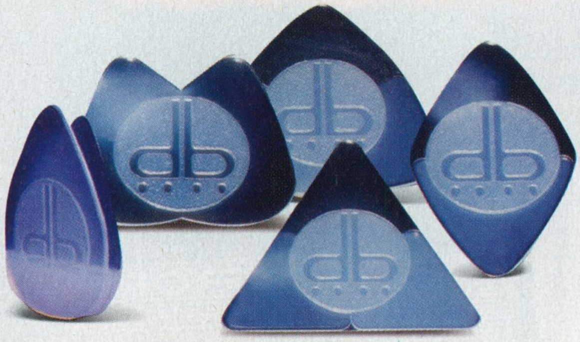
By Michael Ross

Saga Musical Instruments
Valencia Classical Guitars

- Mahogany neck
- High-gloss amber finish (VG-50 is natural)
- Silkscreen logo on peghead
- High-quality tuners with perloid button
- $65–$279
- *sagamusic.com*

Studio Electronics
ModMax RingMod

- Dynamic level control of effect parameters
- Mix control with positive and negative modulation of FX levels
- Envelope following with attack and release
- Exponential two-speed LFO with three triggering modes
- Triangle, sawtooth, and true sample-and-hold LVO waveforms
- LFO rate and depth control (with positive and negative modulations)
- Drench switch creates overdrive and limiting effects
- $449
- *studioelectronics.com*



4 db Inc.
Stash Picks

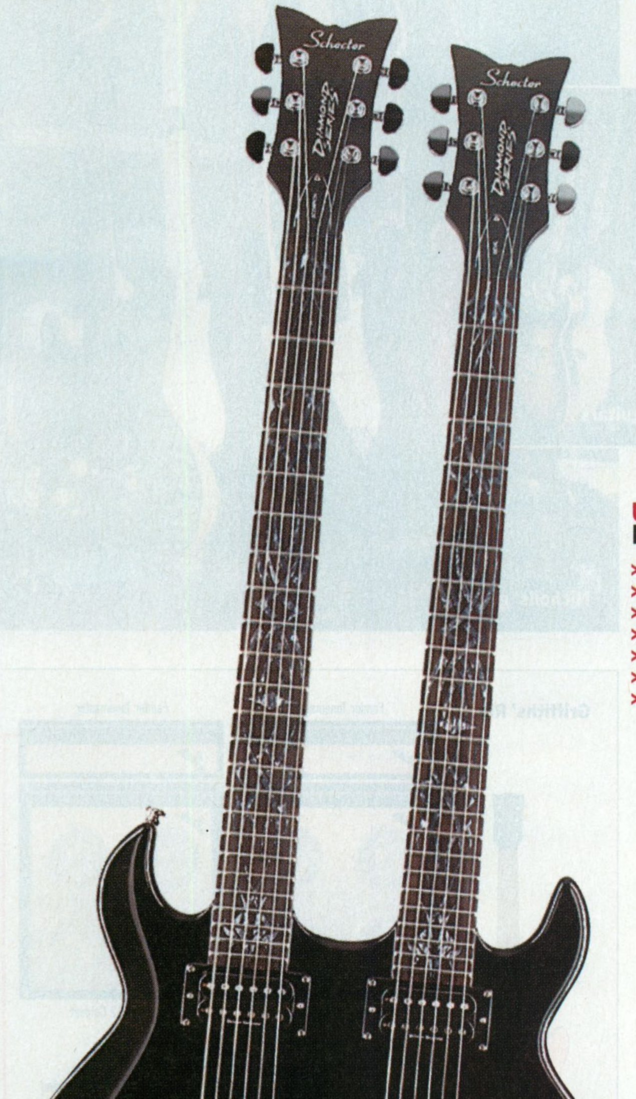
- Multiple playing surfaces
- Molded from nylon
- Non-slip grip texture in the center
- 10 picks (2 each of the 5 styles) and storage tin
- $11.95
- *stashpicks.com*

SKB
Side Kick Bags

- Available in large and small sizes
- Slip over the case handle
- Strap around the perimeter
- Secured with two Fastex clips
- Two pockets
- Pleated, expandable, lined storage area
- Front zipper opening
- $39.95 (large), $29.95 (small)
- *skbcases.com*

Ultrasone
HFI-2000 Headphones

- S-Logic Natural Surround Sound technology
- Frequency response rate of 15Hz–25kHz
- Sound pressure level of 90 dB
- Weight (without cord): 230 grams (approx. 1/2 lb.)
- 3.5/6.3 mm screw-on gold-plated plug/adapter
- $249, PROline $299
- *ultrasone.com*



Peavey
Rotor

- 24-3/4" scale
- Mahogany body and neck with ebony fretboard
- Pau shell binding
- Dual Compression bridge with string-thru design
- Neck-thru-body design
- Dual-expanding truss rod
- Two extra-hot humbucking pickups
- Three-way toggle pickup selector
- Available in black, mahogany, and cherry
- $999.99
- *peavey.com*

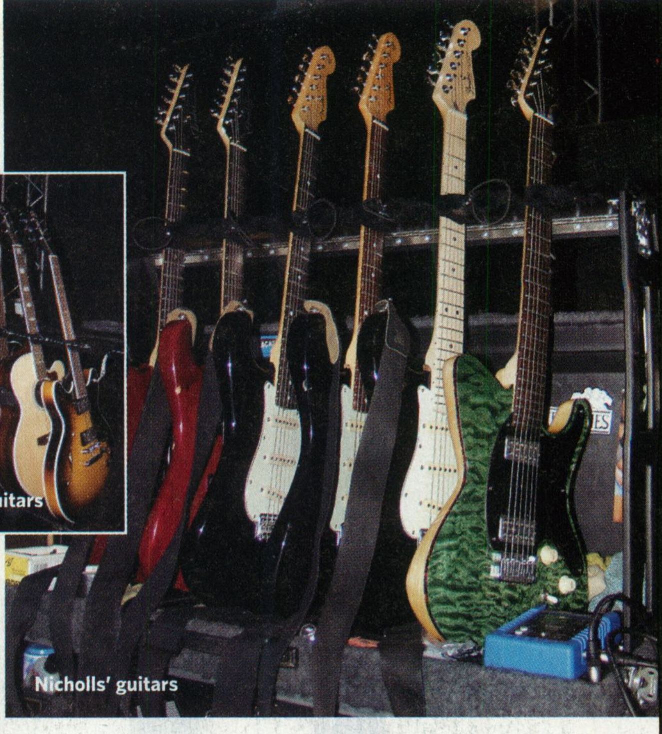
Schecter
Twin Tribal

- Duncan Designed pickups
- Tone Pros bridge
- Grover tuners
- Full-neck tribal inlays
- Black chrome hardware
- Standard 25-1/2" scale "Devil" (bottom)
- Extended 26-1/2" scale "Scorpion" (top)
- Scorpion neck tuned to B–E–A–D–F♯–B
- $1,399
- *schecterguitars.com*

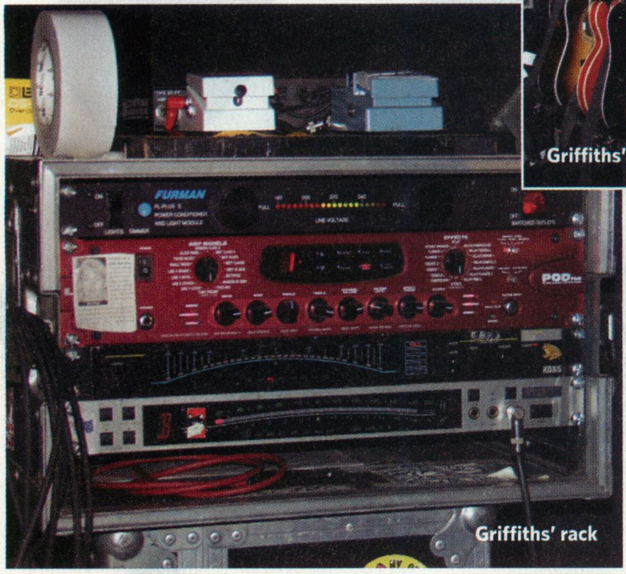
The Vines

Intertwining Guitars

Griffiths' guitars



Nicholls' guitars

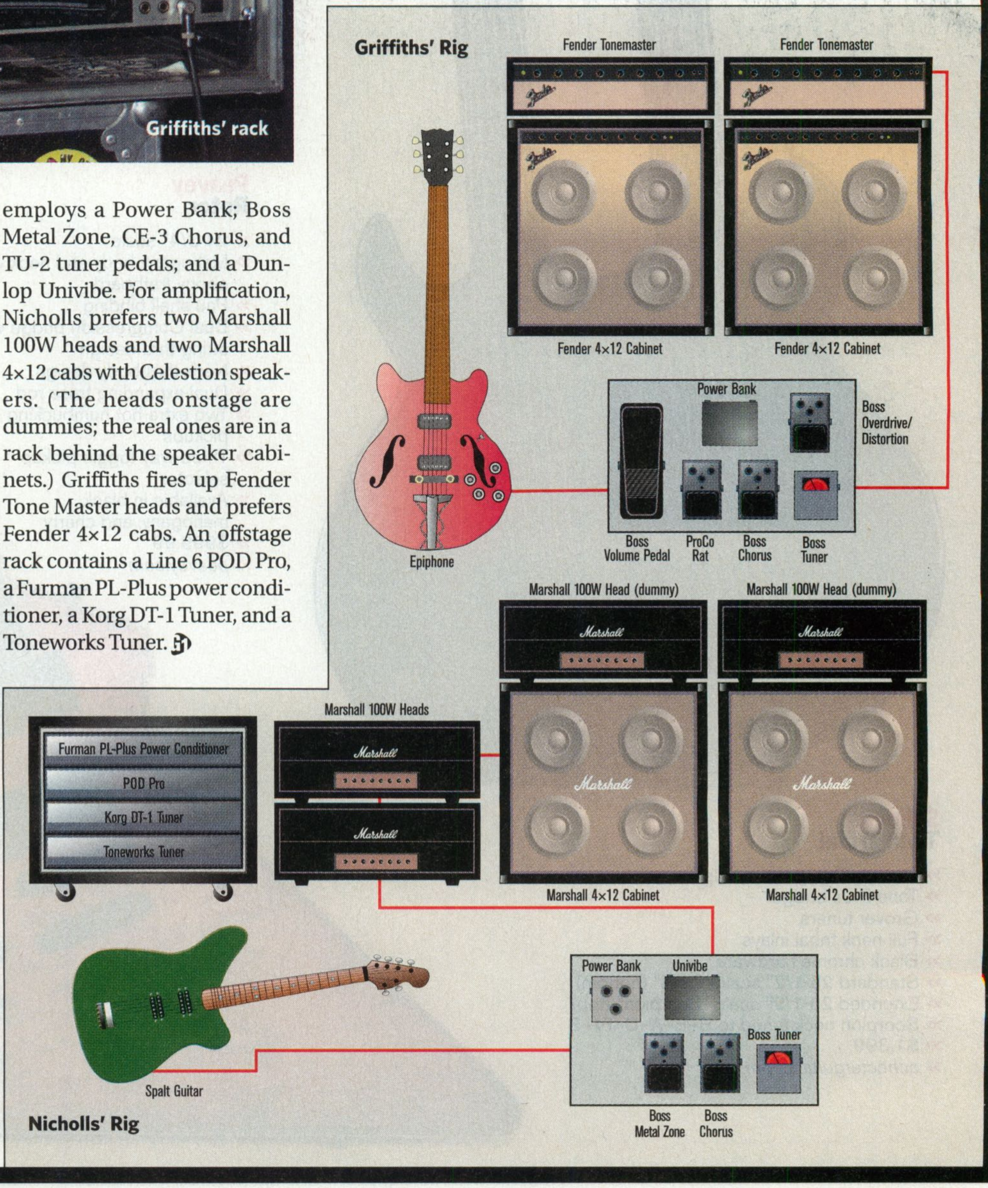


Griffiths' rack

By Michael Ross

The recent resurrection of "rock" has seen Australian spaz-rockers the Vines rise like ivy up the charts. Eighteen months of touring reaped sales of 1.5 million for their 2002 debut, *Highly Evolved*. The two-guitar attack of Craig Nicholls and Ryan Griffiths—which recalls the classic dual-axe formations of the Stones, the Beatles, and the Kinks without sounding slavish—continues to wind the joyous sound of strings, wood, and tubes around Nicholls' alternately barking and harmonious vocals on the band's latest disc, *Winning Days*.

The band's guitars of choice include a Guild D-55 acoustic, D-40 acoustic, and Starfire; an Epiphone semi-hollow; two Fender Stratosonics and three Stratocasters (one with Kinman single-coil pickups); and an unusual Spalt guitar. Griffiths connects to a pedalboard containing a Boss volume pedal; a Power Bank power supply; Boss Distortion-Overdrive, DE-2 Chorus Ensemble, and TU-2 tuner pedals; and a ProCo Rat Distortion. Nicholls' board employs a Power Bank; Boss Metal Zone, CE-3 Chorus, and TU-2 tuner pedals; and a Dunlop Univibe. For amplification, Nicholls prefers two Marshall 100W heads and two Marshall 4×12 cabs with Celestion speakers. (The heads onstage are dummies; the real ones are in a rack behind the speaker cabinets.) Griffiths fires up Fender Tone Master heads and prefers Fender 4×12 cabs. An offstage rack contains a Line 6 POD Pro, a Furman PL-Plus power conditioner, a Korg DT-1 Tuner, and a Toneworks Tuner.



PHOTOGRAPHY: RICK GOULD; ILLUSTRATION: LEVIN PFEUFER

Musician's Friend
The World's Largest Music Gear Company
$AVE with Special Financing!**
Schecter
DIAMOND SERIES
C-1 Artist Limited Edition
If you look up killer in the dictionary . . .
518187 List $899.00
$15/mo
$499.99
Killer Gear For Gigantic Sound!
DigiTech
GNX4 GeNetX Guitar Workstation
Taking the guitar workstation concept to the next level.
150848 List $799.95
$18/mo
$599.95
CRATE
GT1200H/G412SL
Half-Stack Package
Amazing power, compact, flexible, and affordable!
487796‡ List $999.98
$15/mo
$499.99
For Your FREE One-Year Catalog Subscription
Call 800-545-7973 or
Click musiciansfriend.com/free
Free Shipping!
On Most Orders Over $299
Some exceptions may apply, call or go online for details; limited time only.
Check out our FREE weekly gear giveaway worth up to $2,500 @ musiciansfriend.com/free
• Order 24 Hours a Day, 7 Days a Week
• 45-Day Lowest Price Guarantee
• 45-Day Satisfaction Guarantee
• More Than 30,000 Products
• Over 250,000 Square Feet of Gear Ready to Ship to Your Door
• Rapid Delivery, Most Orders Shipped the Same Day*
Limited to stock on hand; prices subject to change; standard catalog shipping rates apply. *On orders received by 5PM ET Mon.-Fri.
‡Additional delivery charges apply due to size and weight.
** Visit www.musiciansfriend.com or see your Musician's Friend Catalog for details!
To get your FREE Catalog subscription, fill out this handy coupon and mail to: Musician's Friend, Dept. CR, P.O. Box 1117, Draper, UT 84020-1117
Name
Address
City State Zip Code
E-mail address
Area(s) of interest: Guitar & Bass Drums & Percussion Keyboard Live Sound Brass Woodwind Orchestral Strings Music Education
SOURCE CODE: GNDK

GUITAR SCHOOL

A Private Lesson With...

JOHNNY HILAND

TELE KINETIC

Steel-Guitar Bends, Countrified Tapping, Triple-Picking, and Western Swing

BY ADAM PERLMUTTER PHOTOGRAPHY BY THOMAS PETILLO

"Johnny Hiland is the best string-bender in the business," the guitarist's manager, Mac Wilson, boasted recently. The best string-bender in the business? At first, we were skeptical. But after bloodying our fingers trying to play through these examples, we had to concede that Hiland, a self-described "hybrid chicken-pickin' country-rock player," has got some killer moves. We challenge y'all to make it through this lesson with your fingers intact.

What are some of the first things you learned on guitar? I started out with the traditional flatpicking style—bluegrass licks with lots of pickin' and slidin' [**Fig. 1**]. And you can still hear that influence in my playing. It's all over my new record [*Johnny Hiland*, Favored Nations].

For a country-based player, you do lots of tapping. Growing up in the '80s, were you into rock as well? Yes, sir. I first got into the rock stuff by watching a lot of VH1 and listening to Eddie Van Halen. So basically, learning some finger-tapping stuff is what got me lovin' the rock vein [**Fig. 2**].

Do you use tapping in a country context? Being a hybrid chicken-pickin' country-rock Tele player, I sure do. For example, I'll take something like I just played, but I'll use an A Mixolydian sound—that's A–B–C♯–D–E–F♯–G—to give the tap more of a country flavor [**Fig. 3**].

TRACKS 56-68 ON THE CD

How'd you become such a badass string-bender? I used to practice bending strings for hours on end. I was about 13 years old and getting into players like Albert Lee. But some of the earliest stuff I did was pretty simple. For example, I'd just take a basic Asus2 chord, and, using my 3rd finger, I'd bend the 3rd-string B [towards the floor] to a C♯, making an A chord [**Fig. 4**]. I'd do that over and over, until I could play the bend in perfect tune, without even thinking about it.

That sounds so smooth. Any bending secrets? Well, whenever possible, you should use more than one finger to bend; that gives you more control. Like, in the example I just played, I used my 2nd finger to reinforce my 3rd finger during the G-string bend. But, of course, it's all about using your ear; you have to listen carefully to hear if a bend is in tune, and when you're first learning the technique it might even help to check your intonation with an electronic tuner.

How about some trickier bends? In this example, the last two bends are tough, as they use contrary motion [**Fig. 5**]. With my ring finger on the 4th string's 7th fret, I bend towards the ceiling, yanking the A note up to B♭. Then—here's where it gets tricky—keeping that B♭ held, I use my 1st finger to bend the 3rd string's 5th-fret C in the opposite direction, towards the floor, hitting a D note. You really have to build up a lot of strength in order to bend the G string with your 1st finger, but it's worth it, since that's the best way to get a cool, pedal-steel sound out of a Tele.

That's awesome. How about another one? Well, this one's a killer because you have to use your 2nd finger to bend the G string; and you can't reinforce the bend, because your 1st and 3rd fingers need to stay on the G and C♯ notes to get the A7 sound [**Fig. 6**]. The key is to bend accurately from E to F♯ while making sure that your 1st and 3rd fingers don't move, so that everything sounds in tune. Also, to keep things clean when bending the 3rd string, you have to mute the 4th and 5th strings. Things are pretty much the same in the second bar, except your 4th finger will be on the 1st string's 10th-fret D, making an A7sus4 sound.

You're on a roll. One more? You got it. Here's one of my favorites, in A [**Fig. 7**]. I'm using behind-the-nut bends for this lick. To bend behind the nut, I push a string down towards the headstock, usually with my [fret-hand's] 1st and 2nd fingers together. Behind-the-nut bends also work well in the keys of E and G. Anyway, in this example, the D-string move is most challenging, as it calls for a pre-bend behind the nut. And the last bend is that tough 1st-finger G-string bend that I mentioned. If you wanna learn this one, I'd suggest working on the behind-the-nut bends—taking the time to get them to sound clean and in tune—before putting it all together.

How would you sum up your chicken picking style? My chicken-pickin' style is made up of several different elements, the first, of course, being the steel-guitar bends I just demonstrated. In this style, licks using open strings also come into play. For example, here's the G major scale, with both fretted notes and open strings [**Fig. 8A**]. Early on, I sat and played that scale over and over again, till I learned it very well. The hardest part is the first half, which is up the fretboard a little ways, so y'all might want to work on the first bar before tackling the whole thing. Once you've learned this particular exercise, you'll be ready for

Fig. 1 Track 56

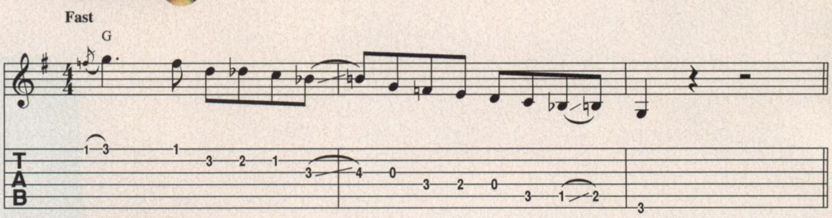


Fig. 2 Track 57

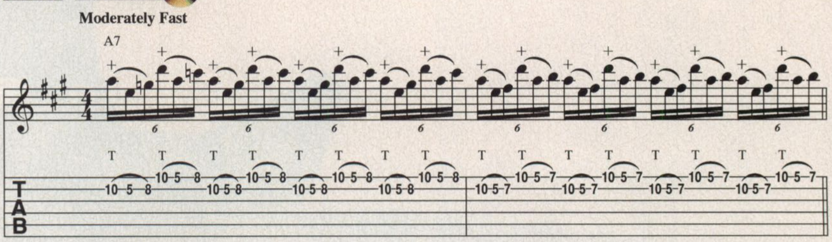


Fig. 3 Track 58

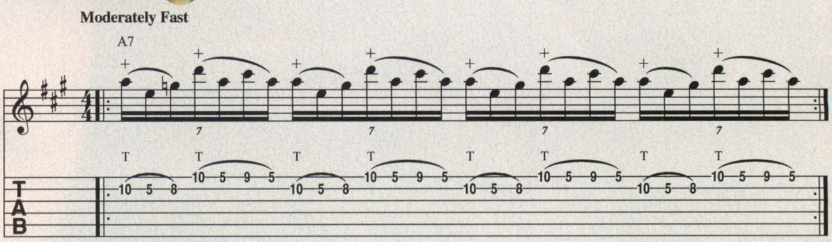


Fig. 4 Track 59

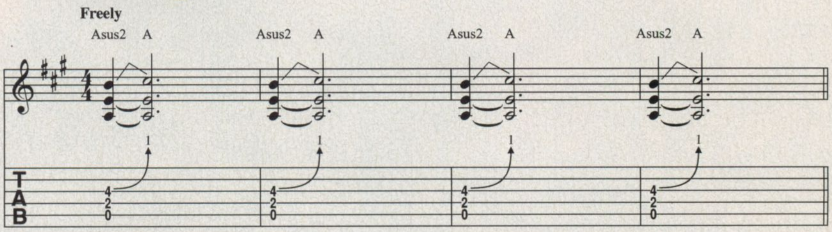


Fig. 5 Track 60

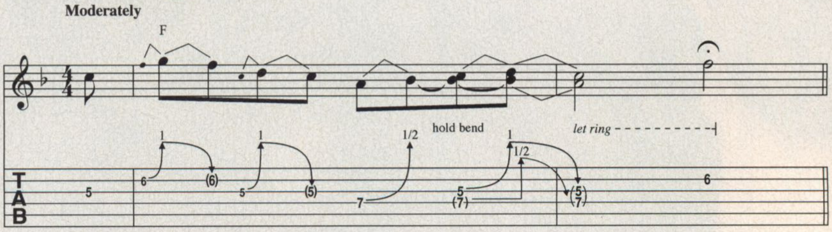


Fig. 6 Track 61

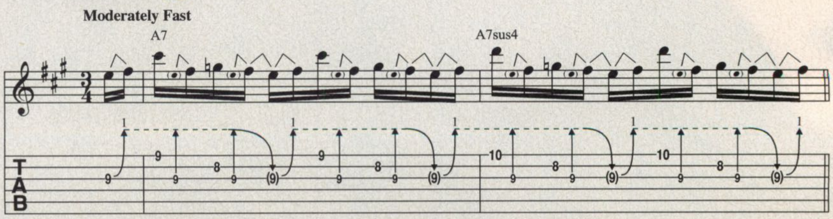


Fig. 7 **Track 62**

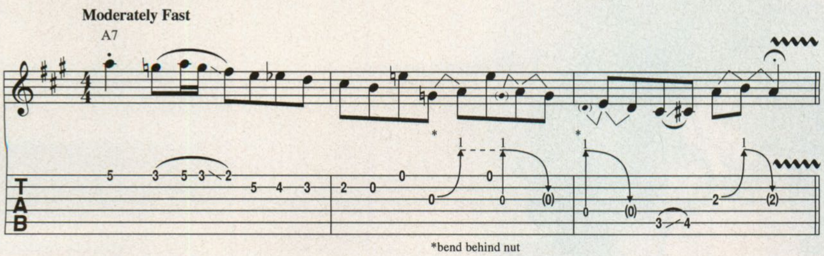


Fig. 8A **Track 63** **Fig. 8B** **Track 64**

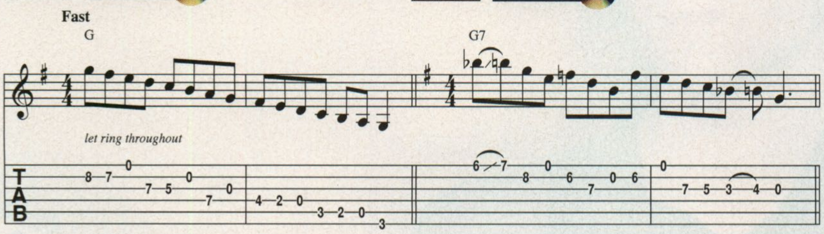


Fig. 9 **Track 65**

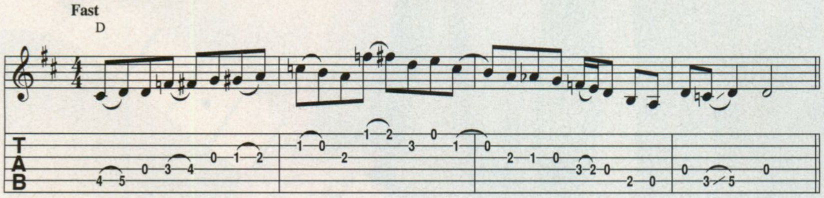


Fig. 10 **Track 66**

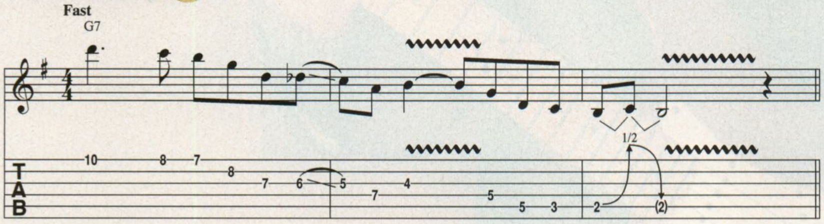


Fig. 11 **Track 67**

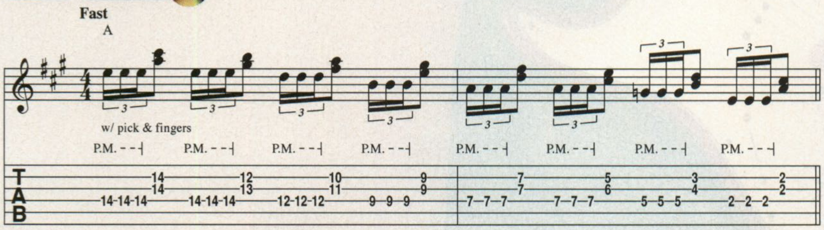
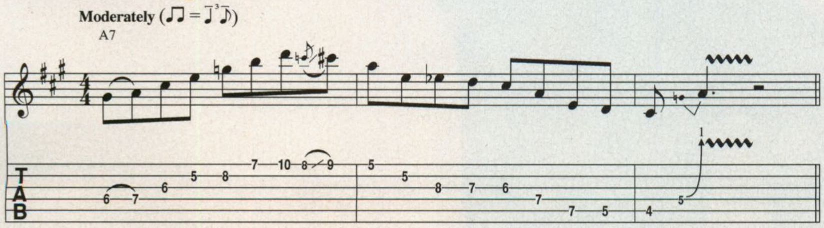


Fig. 12 **Track 68**



all kinds of cool open-string licks. Like, here's an example, also in G, that incorporates the ♭3 [B♭] and ♭7 [F] to get a bluesy sound [**Fig. 8B**]. And here's another, in D [**Fig. 9**]. But the style also involves a lot of fast closed-position scales—mostly pentatonic and Mixolydian, with chromatics thrown in [**Fig. 10**].

Danny Gatton is my biggest guitar hero, and he did lots of triple-picking, which is also a big component of my style. Here, for example, I use my pick to play the 16th-note triplets on string 4, ghosting those notes by palm-muting them; I use acrylic fingernails on my middle and ring fingers to bring out the double stops on strings 2 and 3 [**Fig. 11**].

Swing-jazz is also a huge part of my style. I learned a lot from Jimmy Bryant; he had so many cool licks with ♭5ths. And lately, I've been delving more fully into the format, checking out some modern players—I've become a huge fan of Jimmy Bruno. With him and Danny Gatton as influences, my jazz cup has done runneth over, my friend. I'm not a huge bebop player yet, but I certainly like to swing a time or two. Here's a lick in A that shows how I incorporate a pedal-steel bend in a jazz line [**Fig. 12**]. I don't care what the context is, I'm not afraid to bend any note to get a steel tone. That's my main focus as a guitar player—using different styles of music to create a hybrid sound.

JOIN THE REVOLUTION! Subscribers, call 1-800-825-4942 or visit *guitaronemag.com* to learn how to get your *G1* CD-ROM.

BREAKTHROUGH ARTIST

THE KILLERS

Believe it or not, there was more to '80s guitar playing than finger tapping, string skipping, and sweep picking. Not that we liked any of it. But now axeman Dave Keuning has given us a newfound appreciation for the atmospheric sounds of U2, the Cure, and the Smiths. Meet the nü wave.

BY MICHAEL MUELLER
PHOTOGRAPHY BY NEIL ZLOZOWER

Their name may have you thinking "punk" or "Iron Maiden tribute band," but their new-wave glam-dance sound will have you spinning right 'round, baby, right 'round, craving the days of parachute pants, neon, and big hair. Just don't call them synth pop.

"When people say, 'Oh, you're synth pop,' it's like, 'No, we're not,'" asserts Dave Keuning, guitarist for the Killers, the surest bet to come out of Sin City since Andre Agassi. "There are plenty of songs on our record that don't have keyboards. But that seems to be a big part of the connection for critics: 'Oh, there's keyboards? Eighties.' I mean, *think* a little more."

As the Killers' infectious first single "Somebody Told Me" scorches the charts like the sun does Las Vegas' desert landscape, more and more people will be forced to do just that—think a little more. Think, that is, that perhaps the '80s wasn't merely a cultural wasteland, as neo-hipsters and the music pseudo-intelligentsia love to posit. Think that with the recent resurgence of '80s guitar-rock bands like Tesla and Van Halen, as well as the overwhelming popularity of new groups like the Darkness (who take more than a few cues from that decadent decade), the timing couldn't be better for Keuning and the Killers to bring the new-wave rock of yesteryear to bear on the 21st century.

"We're not ashamed to be compared to the '80s, because a lot of our favorite bands are from that era," says Keuning, citing U2, Psychedelic Furs, New Order, and the Cure. "But

we're not part of some temporary fad of '80s retro. We hope to be around for a long time."

And indeed the band's Island Records debut, *Hot Fuss*, is, well, all killer and no filler. Hooks abound, from the Smiths-meets-Rush bass stabs of "Jenny Was a Friend of Mine" that open the album to singer Brandon Flowers' pleading wail in the huge chorus of the band's first U.K. single "Mr. Brightside" to the driving, flanged guitar textures of "Somebody Told Me" to the spate of tasty synth fills. Add to that the heart-pumping dance-rock grooves laid down by bassist Mark Stoermer and drummer Ronnie Vannucci, and you've got a party on a CD—just add strobe lights.

The Killers' story, by industry standards, is a rather short one. Keuning arrived in Vegas by way of Iowa four years ago. After about a year and a half, the guitarist decided it was time to get in gear and meet some local musicians. "I put out one of those ads," says Keuning. "'Guitarist looking to form or join band. Influences: Oasis, U2, the Cure, Radiohead, Smashing Pumpkins'—stuff like that. It just so happened Brandon was looking for a guitar player, and he really liked Oasis. That was our connection."

After a year of working with bassists and drummers who, according to Keuning, "weren't very good," the duo hooked up with Stoermer and Vannucci. Together, they've compiled one hell of a resume of day jobs. Keuning was working as a sales assistant at Banana Republic, where he's rumored to have had the occasional tryst in the ladies' dressing room. Vocalist Flowers saw the real Vegas as a bellhop at the Gold Coast Hotel, turning away advances from an endless stream of MILFs. Stoermer worked as a courier, transporting blood and urine samples as well as the occasional body part for transplant. And Vannucci had perhaps the most "Vegas" job of them all, working as a photographer at a wedding chapel.

But that's all behind the Killers now, as the quartet has already parlayed its local success into international hype, recently spending as much time in the U.K. as in the States. "We seem to be going there a lot," says Keuning. "We love it over there. They're way more receptive to new music, and we just happen to like a lot of bands from England, so we just kind of meld with each other."

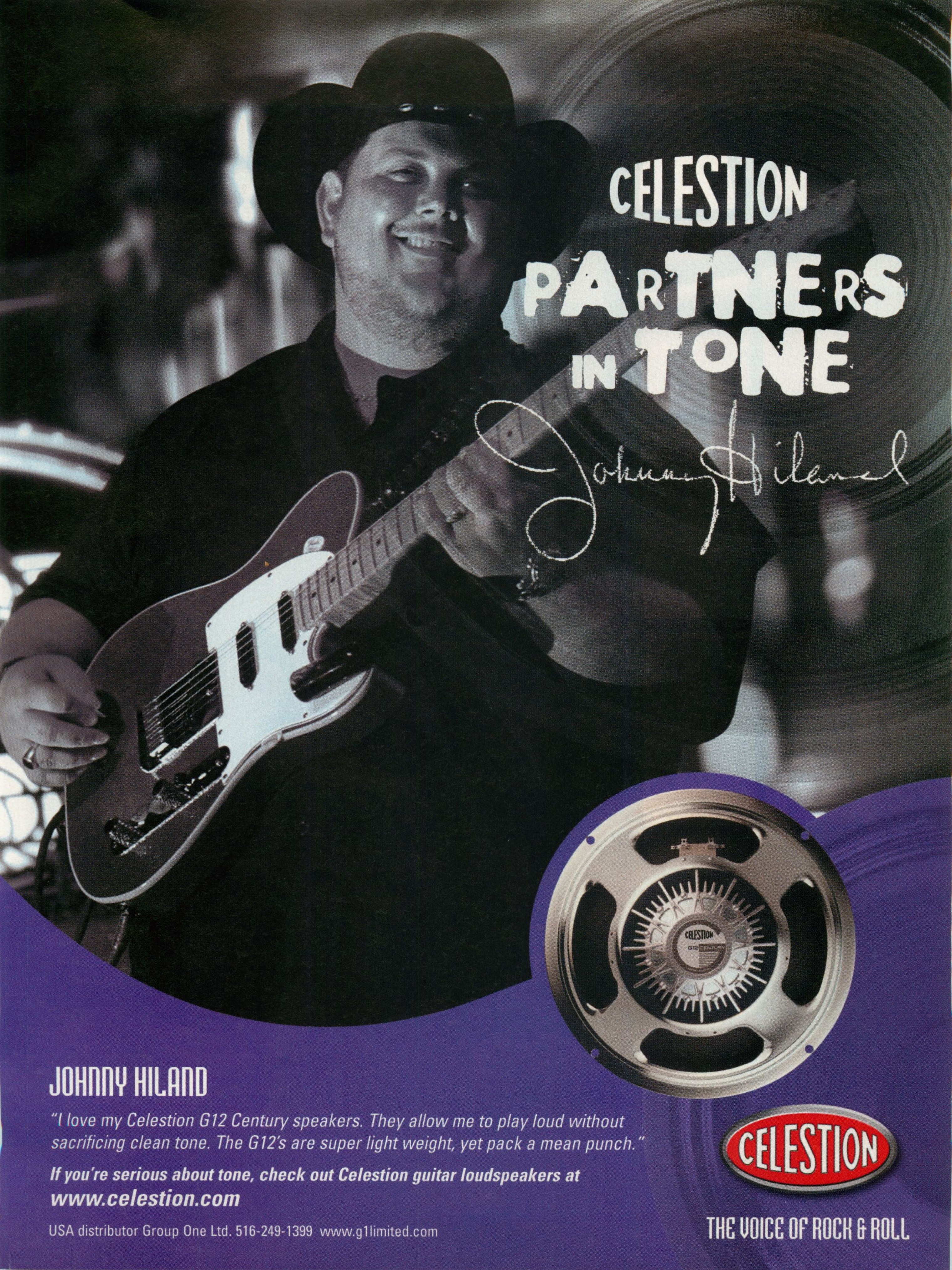
As a guitarist, Keuning owes much to Jimi Hendrix, Billy Corgan, Bernard Sumner of New Order, and his favorite, the Edge of U2, yet his composite sound is not clone-like but, rather, inviting and familiar. The same school of thought goes into Keuning's guitar tone, which is, again, an amalgam of '80s new wave–rock sounds. Still, his gear isn't exactly what you'd expect. "This record was done [mostly] with a Fender Hot Rod DeVille and an old Ibanez Destroyer," says Keuning. "I used a Fender Strat on three or four songs, a Gibson Les Paul on a couple. I just bought a Gibson ES-335 that only made it onto one track, but I'm starting to like it a lot."

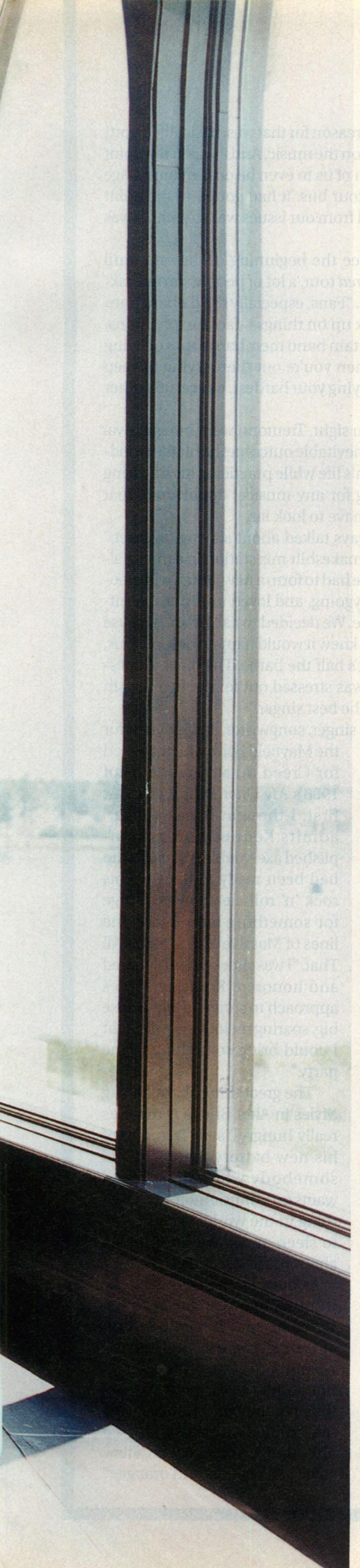
For the atmospheric textures, Keuning employs an array of Boss pedals, including a chorus, an echo, a flanger, and an EQ pedal, which he uses as a boost. "I use all Boss pedals because they're all the same height," he says. "I don't like to step on all different types of pedals live—it's a pain in the butt."

"Critics are always like, 'Oh, there's keyboards? Eighties.' I mean, *think* a little more."

That may not be exactly the best criterion for choosing your effects, but Keuning's already thinking ahead to the next record in terms of gear and guitar tones, hoping the Killers will have had enough success by then for him to upgrade his rig. "I want to buy more guitars. I'm really picky about my tone, and still want to improve it," Keuning acknowledges. "This album was really done with whatever I had, and I had almost no [production] help with the tone and sound. It was just 'bring your own stuff and go.' Hopefully, I'll have a little more money down the road, and access to more equipment."

Until then, Keuning and the Killers will continue to focus on the here and now, '80s-bashers be damned. "We're trying hard not to let it affect the way we do things," says Keuning. "I don't want us to stop what we're doing just because people keep making those statements. It's all come together so fast, and when you consider that some bands have been at it for 10 years, we're very fortunate." G1


CELESTION
PARTNERS IN TONE
Johnny Hiland
JOHNNY HILAND
"I love my Celestion G12 Century speakers. They allow me to play loud without sacrificing clean tone. The G12's are super light weight, yet pack a mean punch."
If you're serious about tone, check out Celestion guitar loudspeakers at
www.celestion.com
USA distributor Group One Ltd. 516-249-1399 www.g1limited.com
CELESTION
THE VOICE OF ROCK & ROLL



{Bridge Over Troubled Waters}

After seven years and 30 million albums sold, Creed has collapsed under its own weight. But it's just the beginning for Mark Tremonti, who, with the help of a few familiar faces, has built a stronger foundation for his new band, Alter Bridge.

BY MICHAEL MUELLER PHOTOGRAPHY BY DENNIS KLEIMAN

The drive through suburban Orlando, where the area's wealthiest and most famous—including Shaquille O'Neal and Justin Timberlake—call home, the steady stream of mansions really hammers home just how successful Creed was. The cab driver pulls into a gated community, and we wind our way down to the enormous Mediterranean-style mansion that is not only guitarist Mark Tremonti's new abode but also Alter Bridge central, where he, drummer Scott Phillips, bassist Brian Marshall, and singer Myles Kennedy are putting the finishing touches on their debut, *One Day Remains* (Wind-up).

I enter through an arched, churchlike doorway on the side of the house and walk down the hall and into the dream kitchen, where I'm greeted by the band's friends, family, and crewmembers, who are milling about, waiting for the pool guy to come and shock the algae-filled water.

The first person I meet is Kennedy, the wild card in Tremonti's new project. His razor-straight, shoulder-length blond locks and dazzling blue eyes are incredibly familiar, but I can't place him. Plus, I'm immediately distracted by screaming guitar lines emanating from the second floor, which soon come to a halt. A moment later, a vigorous and energized Tremonti walks around the corner, a huge smile on his face, and introduces himself. "It's been hectic moving into this new house," he says when I compliment him on the new digs. "While we were producing this new Alter Bridge record, people working on the house kept asking, 'What about this? What about that?' 'Where does this go?' But it's good; it's an exciting time. There have been times in the last couple of months that I've

never been happier. I just didn't realize how good life could be."

This sounds strange coming from the guitarist for arguably the world's biggest rock band during the past six years. But, as I'm about to find out, the day after this interview, Creed will officially announce its demise.

Yeah, Creed's over," says Tremonti, answering the inevitable question. "Scott Phillips and I talked to each other towards the end of Creed and agreed that we wouldn't go on in the music business unless we were having fun. And towards the end of Creed, things just got so political and heavy, it just took all the joy out of it."

Tremonti takes the high road and refuses to place the blame on any one person, but still, when we discuss how things went down, including perceived attempts by the media to knock the band down at every turn, you can sense a deep hurt. "I think the media probably just pissed us off a little bit, and I think that in some ways it helped us to want to make better records and prove people wrong," says the guitarist. "But towards the end of Creed, I saw some of the things in the media getting worse, and not because of them, but because of some of the actions that were actually happening in the band. And I knew that the more shows we canceled, and the more things reported in the press that came from our side, it would make all those other things in the press come true. And I didn't want to be any part of that."

The first signs of trouble in Creed came during the *Human Clay* tour in 2000, when bassist Brian Marshall was, as he puts it, unceremoniously dismissed. "Oh yeah, I went kicking and screaming," says the soft-spoken bassist, who seems less concerned than Tremonti with political correctness. "The reason for that was, basically, [Scott] Stapp and I didn't see eye to eye on the music. And it was at the point where it was unhealthy for both of us to even be on the same stage together, much less the same tour bus. It had gotten to the point where the pressure on the band from our issues was so great, it was better for the band if I left."

Tremonti, however, didn't see the beginning of the end until more recently. "On the *Weathered* tour, a lot of people started asking, 'What's wrong?'" he recalls. "Fans, especially the diehard ones in the front row, started to pick up on things—facial expressions, lack of interaction between certain band members, looks of being upset. It's hard to hide that when you're out there trying to keep something alive—and you're trying your hardest, but certain other people aren't."

With Creed's collapse in plain sight, Tremonti went into survival mode: rather than wait for the inevitable outcome, he hit the woodshed, writing the best songs of his life while practicing his six-string chops day and night, readying for any musical opportunity that might come his way. He didn't have to look far.

"Scott Phillips and I had always talked about staying together," says Tremonti, now sitting at a makeshift mix station in a minimally furnished spare bedroom. "We had to form a new group, with people who were all laid-back, easygoing, and loved music and wanted to do it above everything else. We decided to call Brian, because we know each other's styles and knew it would happen *quickly. Plus,* we're all good friends, and that's half the battle. The biggest question was: Who's gonna sing? I was stressed out for about a month while I searched the world for the best singer."

Myles Kennedy is the former singer, songwriter, and guitarist for the Mayfield Four, which opened for Creed on several dates of 1998's *My Own Prison* tour. "At first, I thought it was a joke," admits Kennedy, an accomplished axe-wielder himself, who had been ready to hang up his rock 'n' roll cleats in exchange for something more along the lines of Massive Attack meets All That. "I was shocked and flattered and honored. Knowing Mark's approach to songwriting—those big, soaring melodies—I thought I could bring something to the party."

"The great thing about having Myles in Alter Bridge is that he's really hungry," says Tremonti of his new battery mate. "I need somebody who's driven and wants to do music more than anything in the world, because I go to sleep and wake up thinking about music every day."

As does Kennedy. In fact, the frontman goes so far as to describe his and Tremonti's musical meshing as "the Reese's Peanutbutter Cup of rock 'n' roll." But despite all the positive vibes thus far, the band is fully aware that many fans will simply see Alter Bridge as Creed with a new singer. "It's apples and oranges,"

FROM LEFT: Brian Marshall, Myles Kennedy, Mark Tremonti, Scott Phillips

Kennedy retorts. "I think they chose a vocalist who represents the antithesis to Scott Stapp's vocal style."

"Not to slag anybody out there now, but it seems to me that a lot of singers nowadays have a decent voice, but they don't train it," adds Tremonti. "There are no real dedicated people who wake up, do their scales, take lessons, and eat right; and Myles is one of those guys. It's so great to work with somebody who's like that, because I'm from the same school of thought—you have to be, if you're gonna stay alive in this business. Everybody wants to do it. Anyone would trade out of selling stocks or being a lawyer to be in a band, having fun, and going out there and doing what they're passionate about. I'm not gonna let it be my fault that I get pulled out of this business."

It's hot. It's humid. It's summer in Orlando, so what else is new? Still, acclimated to this oppressive climate, Tremonti decides that the best place for me to hear a few tracks from *One Day Remains* is in his shiny black Hummer, which has been sitting in the sun all morning.

"'Open Your Eyes' is our first single," says Tremonti, inserting the disc into his CD player but making no move to turn on the AC. Immediately, Tremonti's now trademarked huge sound blasts through the H2's hi-fi system, and I'm impressed, particularly when Kennedy's tenor emerges from the cascading guitars of the main riff—and even more so when the shred-ridden solo touches off. The track has "Top 10 hit" stamped all over it, as does the equally huge-sounding "Down to My Last," which could very well be the band's second single. Additionally, Mark plays two scratch tracks—a 16th-note riff machine called "Metalingus" and the uptempo title track—which should more than satisfy the guitar-playing demographic of the band's fan base.

As we trade comments and opinions on the tunes at the top of our lungs, Tremonti reveals that he wanted "Down to My Last" to be the first single, but the band's label, Wind-up Records, thought it sounded too much like Creed. And there it is: the first official comparison of Alter Bridge to Creed, coming from the most unlikely source of all. But then, it's only the first of what is sure to be many and constant comparisons. After all, instrumentally speaking, Alter Bridge is Creed: Mark Tremonti on guitars, Scott Phillips on drums, and original Creed bassist Brian Marshall holding down the groove.

"Towards the end of Creed, things just got so political and heavy, it just took all the joy out of it."

And yet it's so much more. Tremonti has high expectations for Alter Bridge, a project that, to keep the dream alive for Tremonti & Co., needs not only to survive on its own but also to exorcise the specter of Creed. "The last thing we wanted to do was replace Scott [Stapp] and play cover Creed songs," says Tremonti of the group he hopes to ride into the sunset of his career. "We'll never play a Creed song as long as we live, unless . . ."—he pauses, as if to be absolutely sure of what he's about to say—"no, we'll never do that; we'll only do Alter Bridge songs. I think when people hear it, they won't relate it as much to Creed—I think it'll stand completely on its own."

All too often in the music industry, a new band comes up with a promising record, but without the backing of the record label, the new music goes unnoticed, and would-be fans never hear it. Much to Mark's delight, he's had the full backing of Wind-up from the moment he decided to break up Creed and start anew with Alter Bridge. "When Creed broke up, we got a sense from the label like, 'You'll never be in another band as big as Creed, because that's a once-in-a-lifetime *thing*,'" says the guitarist, now back inside the air-conditioned comfort of what will be the play room for his future children. There are currently a few mattresses on the floor, a dining buffet, a PRS Tremonti guitar, and a practice amp. He continues: "But since we've sent our songs to Wind-up, well, I'm now hearing word that this could be bigger than Creed ever was, because this band is willing to work, and we've got twice as many songs. I think their main concern was who the singer was gonna be, and whether he'd be marketable."

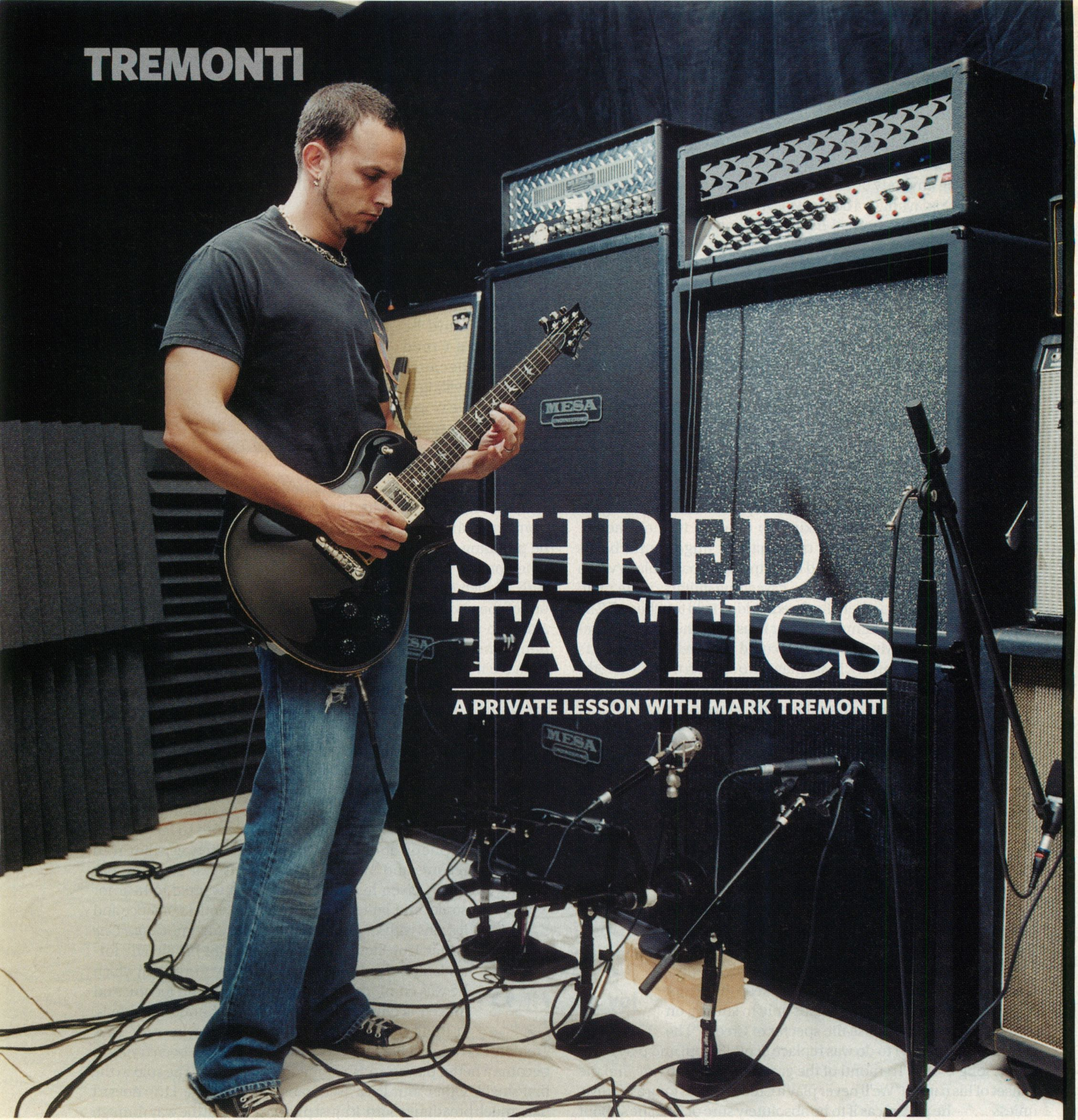
He's marketable, all right. That nagging sense of "I know this guy from somewhere" I had earlier, it turns out, was justified. With a little prodding from a crewmember, he finally fesses up during our lunch break. "Have you seen the movie *Rock Star*?" asks Kennedy with a touch of resignation. "Do you remember the guy they pull out of the audience to sing at the end of the movie?" Bingo! And although we can't coerce a chorus of "Stand Up and Shout" from him, Kennedy placates our egging by striking his rock-star pose from the movie.

Besides a tremendous new singer with a SAG card, Alter Bridge has something else going for it that Creed didn't—a renewed and improved Mark Tremonti on the guitar. "I think I'm twice the musician I was in Creed, because to make the transition to another band, I knew I'd have to be at the top of my game," he says, warming up his fingers. "The guitar playing on this album is definitely head and shoulders above all the last three records. It's by far my personal best effort put forth on record so far."

One of the differences, guitarwise, between the Creed records and Alter Bridge's debut is that Tremonti has finally given his fans what they've wanted to hear for some time: guitar solos. Through relentless practice and lessons with longtime educator and onetime *Guitar One* writer Troy Stetina, Tremonti brought his already formidable but previously closeted chops to a level at which he was comfortable laying them down on record. And indeed, at times on *One Day Remains*, he outright shreds.

"I think there are five solos on the new record," says Tremonti. "I didn't deliberately try to do that; I've just been trying to become a better player, and in doing so, it came out. The solo in the first single, 'Open Your Eyes' [see transcription, page 115], doesn't have much breathing room. It's just pure fast stuff all the way through because of its tempo and open D tuning, which takes you away from your traditional pentatonic patterns."

Tremonti isn't just trying to be "Paul Gilbert, version 2004," though. He's working hard to put the flood of melodies in his head to his fretboard as well. "I really want to get to the level of, say, a Neal Schon, where I can foresee a melody in my head and just go for it on the guitar," says Tremonti, who also is beginning to explore blues guitar in his practice time, pointing to his Tascam guitar trainer and the *Texas Flood* disc inside. "Stevie Ray Vaughan is my favorite guitar player, by far. I've gotten into playing his stuff, and when you learn one SRV song and learn it right, you can pull away so much from it. The biggest fault in my guitar playing is that I've got this gap between your basic pentatonic runs and super-fast, ripping leads. And the blues can help you connect those dots."



SHRED TACTICS

A PRIVATE LESSON WITH MARK TREMONTI

Fans of Mark Tremonti have long been waiting for him to break out as a player. And on *One Day Remains*, the guitarist, a songwriter first, shows off some of his newfound shred skills. In fact, Tremonti is obsessed with playing his guitar—he consumes practice books as fire does oxygen—and recently he's even opened up to taking guitar lessons. Says singer Myles Kennedy, "That's the way Mark is—we'll rehearse all day, go home for a bite to eat, and then he's in his room shredding until he goes to bed. He's addicted to guitar, and I think that's why he's achieved the things he has."

In this exclusive lesson, Tremonti reveals his inner shredder and imparts valuable advice for guitarists looking to make that next step.

You've been practicing! I try to practice at least five hours a day, and I log my hours. When you write down how much you're playing each day, and have a schedule, and know exactly what you're gonna play, you tend to play more. Growing up, I always thought that if I couldn't learn something myself, I didn't want to learn it from anybody else either, because I didn't think it was mine. But now that I'm older and wiser [*laughs*], I've surrounded myself with all the best guys I could find. I've learned that you get much more from playing with other people than from any books.

You began taking guitar lessons a while back. What did you learn? Yeah, I started taking lessons with Troy Stetina, who's written a ton of instructional books. He'll come down

here, and I'll give him producing ideas for his record, and he'll go over classical pieces with me. We just kinda help each other out. A lot of times, he'll go over some theory with me, and as soon as he gets to the third or fourth topic, I'm like, "Dude, stop—I've got to ingest this stuff first." He's a theory genius, and that's all still a big puzzle to me. But Troy's a great soundboard; I would play ideas, and he'd give me advice on them. Last time I was with him, I wrote a couple of the solos for the record.

Was it awkward, at your level, to approach someone for lessons? I'm still at a point where I learn a lot better when I'm by myself, but when I hit a wall, I like to ask questions, especially now that I have friends like Troy. There's also this guy named Bill Peck, who lives here in Orlando. The cool thing about Bill is that he's a legato, tapping, and whammy-bar master, and I've always been a right-hand, metal, speed-picking guy. So when we get together, he'll do legato runs, and I'll be like, "Wow, what's that?" And then he gets the picking stuff from me.

How did you develop your pick hand? Back in college, I used to rent videos of all the guitar players, and pretty much every guy had this kind of exercise [**Fig. 1**]. And I did the chromatic 1–2–3–4 thing up and down the neck. Playing along with the "horse gallop" rhythms of metal bands really helped, too.

What about your fret hand? For that, I'd do legato runs from the Ionian mode [**Fig. 2**].

What legato ideas did you get from Bill Peck? Things like these extended pentatonic boxes [**Fig. 3**], with three-notes-per string patterns. And he's such a great finger-tapper: he'll be doing legato runs on these pentatonic patterns and add an octave tapped on top [**Fig. 4**]. And I'm a horrible, horrible finger-tapper. I am—I'm the worst. I was like, "What's one thing I can do to become a better tapper?" And the best advice I got was to stay on one string and do that all day long [**Fig. 5**].

But switching strings is the tricky part, isn't it? Then I just go between two strings [**Fig. 6**]. But no matter what I'm working on, I like to pick out the trouble spots. That's one thing Troy taught me. Whenever I was bad at something, that's what I would work on all day long, until I got good at it. It's hard to do, but if you want to get better, you gotta do it. Like, picking between strings was a sticking point for me. So I worked on that exercise that John Petrucci did in [his video] *Rock Discipline* [**Fig. 7**]. It's pretty awesome; you should learn it.

Can you break down some of that legato stuff? I always had problems doing legato runs with my pinky and ring fingers, so I'd work on this pattern [**Fig. 8A**], and then do this [**Fig. 8B**] to make sure I was using every finger in a pattern. I'd do that for about 10 minutes, to warm up.

I heard you playing some arpeggios in an MP3 on your Web site. I usually use the C shape to warm up [**Fig. 9A**], and then I throw in a minor shape just to break it up [**Fig. 9B**]. I like to drill home certain shapes, and once I get good at it, I move on to the next one. There's one sweep pattern that is my holy grail. It's the hardest thing ever—the crushing arpeggio run in the Paul Gilbert video [*Intense Rock*]. My idea is that once I get that perfect, I'll be able to play anything.

That's good, because I heard that you're going to do something with Michael Angelo. I'm not playing with him, but he's sending me some tracks to record solos over.

Are you a little nervous? Not really. What can you do on one of his records except play as fast as you humanly can, you know? [*laughs*]

And still sound slow compared to him! Yeah, exactly!

What would you recommend for anyone who wants to improve? I always tried to jump into the deep end, which is why

Fig. 1

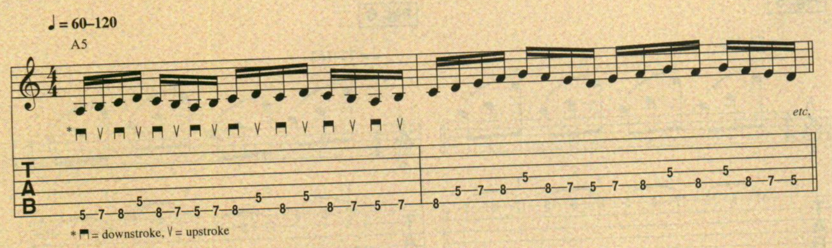


Fig. 2

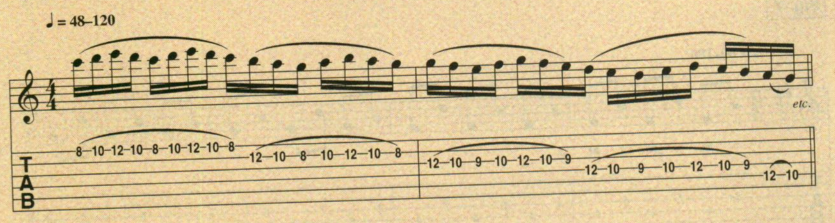


Fig. 3

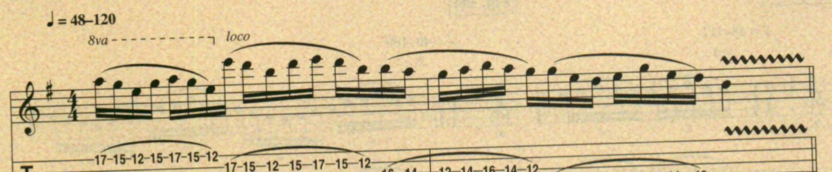
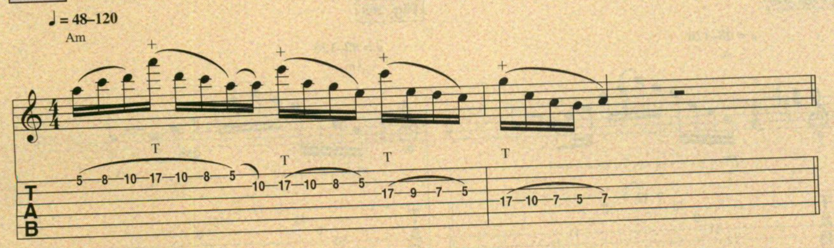


Fig. 4



TREMONTI

I've got this big gap in my playing. I'd learn stuff from instructional tapes that was just blistering fast stuff, but it's hard to apply it when you don't learn it in the context of a solo; you just hear it as one piece. It's great to go into a guitar store and show off, but if you can't apply that stuff to your normal playing, what's the point?

I guess it's just finding something that you're really interested in and can understand at your current level of playing. There were a lot of times in my life where I felt like I wasn't getting any better, and that I didn't have any way of getting better, because I couldn't find anything I was interested in. And when I did find something, it was over my head at the time. Like, I'd love a Vai solo, learn part of it, and then get pissed because I couldn't pull off the tapping part. So I'd just get frustrated and quit. I think you need to get to a point where you've found your niche—found an artist that you really enjoy, know his style, and know where he'd go in a solo.

What gear are you using in Alter Bridge? I still use the PRS Tremonti model exclusively. Now I get them all with trems. I just had them make me a 24-fret trem version, but sometimes I get lost when I'm playing high up on the neck. It seems like a lot more than a two-fret difference when you're up there! And now I've got my own pickups, which are wound tighter than the regular ones.

I still use Mesa/Boogie Triple Recs. I think that's kind of my comfort blanket. I like to mix amp tones, like a producer would, so I use a Bogner Uberschall with the Boogie. Other than that, I've got a Diezel and a '68 Marshall Plexi, which I like to use on some of the more retro-rock songs. And I like to go completely straight except for my wah pedal. Although I just bought a Klon Centaur overdrive pedal to go with my '68 Plexi.

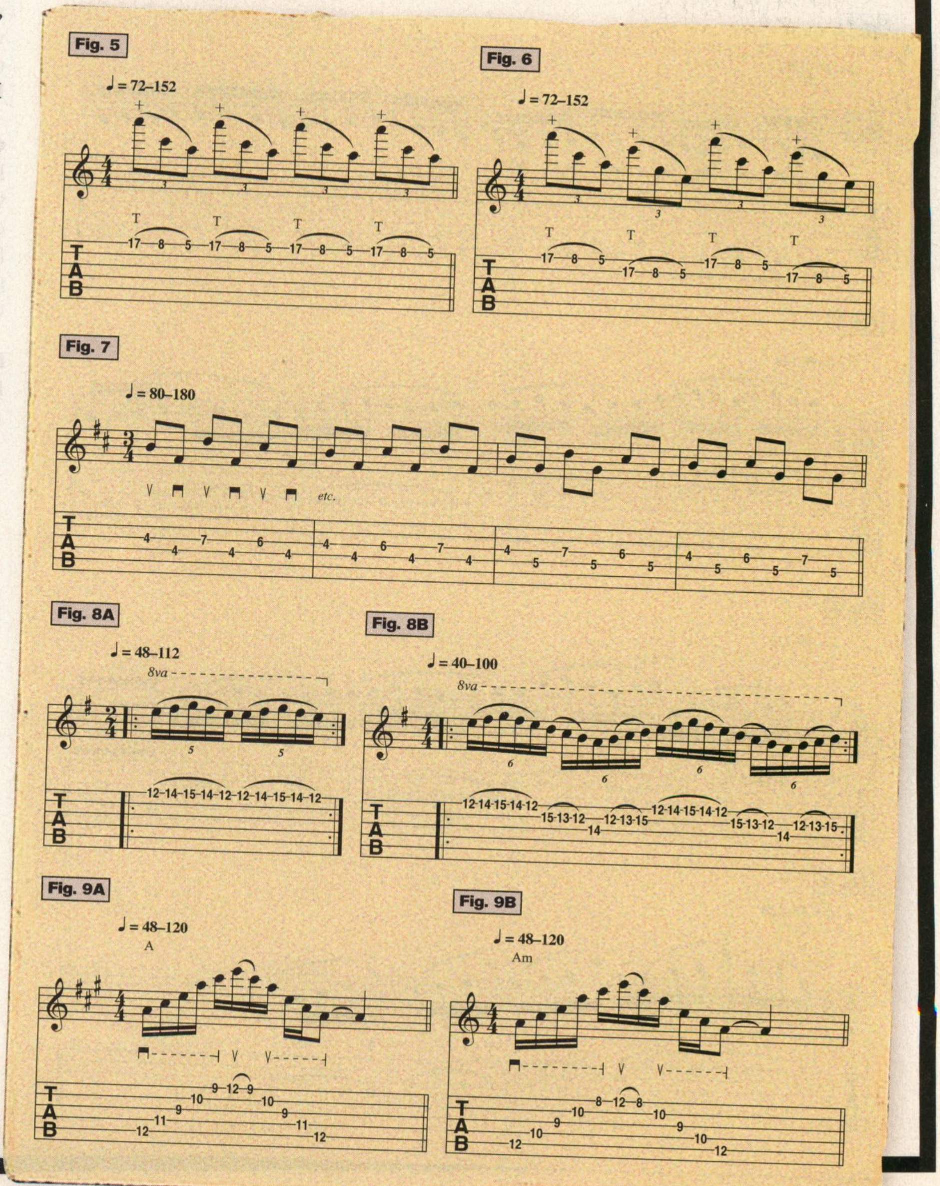
My clean sound is from '65 Fender Twin Reissues and a Fender Tone King. I use a [TC Electronic] G-Force for delay and reverb on my clean sounds. I don't like chorus at all; it doesn't sound organic to me.

What about acoustic guitars? I use Taylor guitars on tour and in the studio. But when I'm at home, I like to leave my acoustic laying around, and I don't feel comfortable doing that with an expensive Taylor. So Washburn came to one of our shows and laid out, like, six guitars; I picked one out, and it's awesome. I love it. It's the guitar I play every day. Plus, I can leave it on the couch, and I don't mind if it gets a scratch.

As the day winds down, Brian Marshall escorts me up-stairs to the studio. Black curtains cover the walls, and foam soundproofing is strategically installed on the ceiling. In one corner is Tremonti's arsenal of Paul Reed Smith guitars, next to it, Brian Marshall's array of Sadowsky basses. Mark, Myles, and producer Ben Grosse are engrossed in the tracking process, selecting vocal takes to create a composite track of a song that Mark says will probably not make the album but may find its way onto a soundtrack. "It's our *Meet the Fockers* song," he jokes.

I take a seat next to Mark's father, who today is celebrating his birthday. As we listen over and over again to five slightly different takes of Kennedy singing the line, "I'll find a way," Tremonti senior's fatherly instinct kicks in, and he offers up critiques of the various sections; Mark just smiles and nods, grateful for his support. In a few minutes, the session wraps. Mark and his wife are taking his father out for a birthday dinner, while the rest of us hang around for a smorgasbord of salmon, salad, and corn on the cob, among other culinary delights. But the work isn't done: After dinner with Dad, Tremonti will return to the studio to keep working on the album. This *is* a full-time job.

"I believe in hard work," says Tremonti, stating the obvious. "I believe that if you're driven, passionate, have a certain amount of talent for something, and are willing to work your ass off, nothing's gonna stop you from doing it. And there's nothing that means more to me—other than family—than to get this new band going and get my career stable. And to keep doing what I love."



Get to Know a Virgo

The Shapes of Things to Come.

B.C. Rich
GUITARS
www.bcrich.com

©2004 BCRich

LET THE MUSIC DO THE TALKING

In most interviews, Lenny Kravitz's records take a backseat to his current squeeze. Well, dammit, the original retro-rocker wants to rap about the music. And that's fine with us.

BY ROBERT CHERRY
PHOTOGRAPHY BY MARK SELIGER

LENNY KRAVITZ SOUNDS EXHAUSTED AND NOT A LITTLE EXASPERATED. For the better part of the day, if not the week, he's been fielding questions about the demise of his relationship with Brazilian model Adriana Lima; his fling with Nicole Kidman; his vacations with Mick Jagger; his herb-smoking sessions with rock royalty; and, of couse, his pierced dangle. Journalists, it seems, have forgotten something.

"Nobody talks about the music anymore," says Kravitz, his voice modulating out of its characteristic low, mellow register. "I never get the opportunity to talk about music. It's always about the celebrity bullshit, which has nothing to do with me as a musician."

Well, almost nothing. On his latest album, *Baptism* (Virgin), Kravitz grapples with his ties to high society, not only expressing a longing for the simple life but also training a microscope on the rarefied world in which it is indeed possible to meet, and then squire, someone like Nicole Kidman. On the piano-pounding, Stevie Wonder–esque ballad, "I Don't Want to Be a Star," he strips his needs down to the essentials: "Just want my Chevy and an old guitar." But don't get him wrong, either.

Such songs speak an idealized truth—Kravitz isn't quite ready to liquidate his assets and hit the road Jack Kerouac–style.

"That song is tongue-in-cheek," he says. "People are like, 'What do you mean you don't want to be a star?' But I love my life. It's just that there are moments in a day or a week or a year where I don't want to be a star; I just want to be myself—be a person, be anonymous and walk down the street, go to a café and watch people, go to a museum. And there's also something beautiful about the energy surrounding you when you're trying to make it and you believe in yourself when no one else does."

The cultural climate has shifted dramatically since Kravitz arrived in the late '80s with a rock antidote to the era's largely synthetic pop. Today, the star-making and star-breaking assembly line is moving faster than ever, ratcheting up the desperation factor of would-be celebrities. The resulting game of public strip poker that's being played out among today's female performers may be feeding the nation's unquenchable id, but it's not doing much for, you know, music.

On "Flash," a glittering riff-rocker that tweaks the same pleasure centers as a vintage KISS anthem, Kravitz skewers the famous-for-being-famous with withering lines such as "I've got to be outrageous for my fans. I'm not gonna waste this moment, because these moments don't last. So tonight I will shake it and show my ass." Did he have anyone particular in mind when he wrote the song?

"I've got gear coming out my ass, but sometimes you just gotta say, 'Here's an amp, here's a guitar, let's go.'"

"That was written about people who crave the limelight and just want to be a celebrity," he says. "But they really don't do anything; they really don't have any talent. I mean, look at the people we celebrate—a lot of people who really don't do anything. They just walk the red carpets and go to all the parties, and they're hooked up with the right people, so they're celebrities. But for what? When I was growing up, I always said I wanted to be a musician. And if I become a star, then that's what I become, but only because people turned me into that. I'm no different now. I'm the same musician I've always been."

Yes and no. The cover of *Baptism* pictures Kravitz floating in a pool of blood, emerging before us as if from the womb. His eyes are shut, his arms outstretched. And he's naked, free of material trappings, save for the oriental dragon tattoo that snakes across his pectoral and a silver medallion that dangles from his neck. Readers of *Guitar One*, however, will happily note that Kravitz's white Gibson Flying V has also made it through the rebirthing process, bobbing there above his strategically submerged lower body.

We've seen Kravitz in many guises throughout his now seven-album career, perhaps most enduringly as the feather boa–sporting psychedelic dandy pictured on *Mama Said*. But this latest clothing-optional image, and the music it represents, is somewhat different. *Baptism* introduces us to a new Lenny Kravitz, one that's returned to his original source of inspiration, which includes, most significantly, the albums from his childhood.

"It's been a sort of musical and a spiritual rebirth, just by going through life and learning things, and by getting through things and coming out the other end," he says obliquely. But it's easy to fill in the blanks. In recent interviews, he's discussed wrestling with the black dog of depression that followed his break up with Lima. And here, discussing "I Don't Want to Be a Star," he issues the old complaints about fame, pointing to Woody Allen's film *Celebrity* as a reference for how the game is really played.

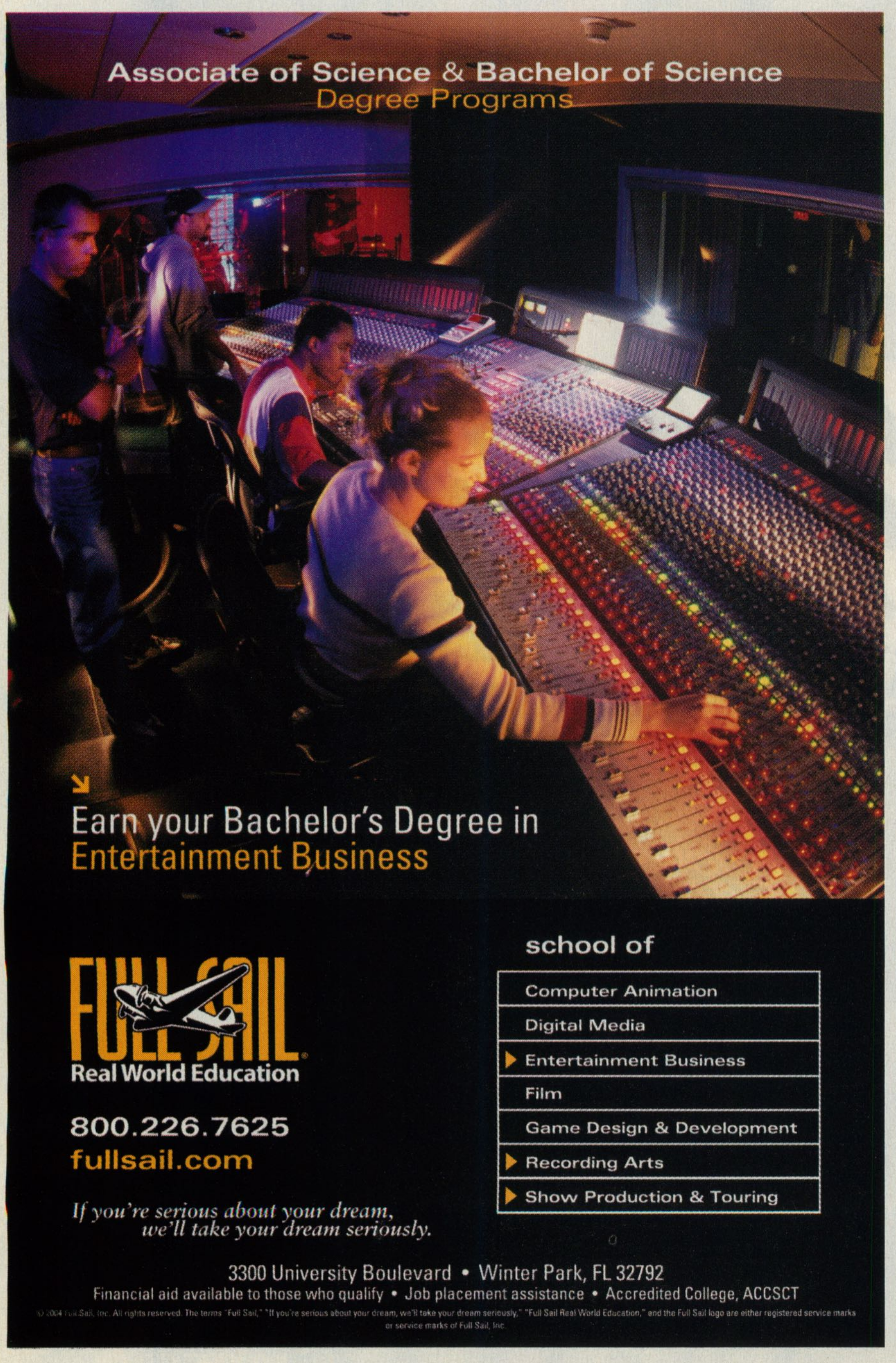
"You have everything at your disposal but no time to enjoy it, and no time to make a decision. You're constantly in a state of movement, or you're hunted, or whatever. This record really deals with my inner struggles—learning to love and accept myself more. I feel like I'm making my first record again, which is a great feeling. I mean, each record is a new chapter, but it seems like the last record [2001's *Lenny*] ended like a book. This is the beginning of a new one. It's refreshing."

"On this album, SHADOWS FALL ride the lightning to greatness."
- REVOLVER
SHADOWS FALL
THE WAR WITHIN
SHADOWS FALL
THE WAR WITHIN
09 / 21 / 04
PRE-ORDER NOW AT:
TOWER RECORDS .COM
CENTURY MEDIA
CENTURY MEDIA RECORDS
2323 W. El Segundo Blvd., Hawthorne, CA 90250 / ww.centurymedia.com & www.shadowsfall.com
1 - HOUR SPECIAL TO
AIR WEEK PRIOR AND
WEEK OF STREET DATE
Music Choice
WWW.MUSICCHOICE.COM

Some things, of course, never change. Once again, Kravitz wrote, produced, arranged, and performed the album himself, with some assistance from his longtime guitarist Craig Ross and cameos by saxophonist David Sanborn and rapper Jay-Z. This self-contained approach means there's less interference between you—the listener—and the pure Kravitz experience.

"I love playing different instruments," he says. "The sound of my records—the band that's on my records—is basically me. That's part of my deal. To me, it's all the same: writing, producing, playing drums, bass, keyboards, guitar, arranging ... whatever. To me, it's all just making the music happen."

Reflecting his search for mental, emotional, and spiritual clarity, Kravitz kept the album's tracking process simple as well. "This new record was great 'cause I had, like, two guitars and two amps in the studio. I've got gear coming out my ass, and if I wanted to go in there and lay out 150 guitars and 60 different amps, I could have. But sometimes you just gotta say, 'Here's an amp, here's a guitar, let's go.' Otherwise you can sit and A/B things for weeks."



All told, his main setup included '57 and '58 Gibson Custom Shop Les Paul reissues, a '65 Fender Stratocaster, a Gibson Dove acoustic, a Martin D-28 12-string, a Vox AC-30, and a 50W Marshall Plexi. Guitars were strung with either D'Addario Electric XL140s or Acoustic EXP160s.

Kravitz tracked much of the album at Edison Studios in Manhattan, where Duke Ellington frequently recorded his big band. The one-time analog purist now captures his sounds on a state-of-the-art Pro Tools rig, but he still favors old-school effects such as plate reverb, tape echo, and flanging. Ask Kravitz about specific recording techniques and his inner studio geek quickly rises to the surface.

"We do it all the real way," he enthuses, sounding as if there's no activity more joyous than fiddling with capstans and rollers. "We spent all afternoon hooking up three tape machines for flange and echo. And on this record, when I wanted more fuzz, I tended to overload the mic preamp on the board—just like the Beatles used to do."

References to the Fab Four have trailed Kravitz throughout his career. Cynics have consistently labeled him a throwback—one slavishly devoted to recreating rock's golden era as defined by the Beatles. This is the criticism that nettles him most, especially when, as he puts it, "years later, all these retro groups are getting praised for what I got put down for." Most important, his devotion to using old-school recording techniques to capture natural sounds in the studio—an aesthetic that's now en vogue once again—has saved his catalog from sounding dated.

"I'm very aware of people's recordings," he says. "I'm a recording freak. There are records that you put on by certain artists and it's like, 'Oh god, listen to those '80s sounds: listen to those gated drums ... listen to the Yamaha DX7 keyboard ... listen to that bad effect....' I never wanted to go through that. After my career was done, I wanted to be able to put my records on and not be able to tell when they were recorded. Whether you like the music or not, I know they're timeless."

Does he review his catalog to see where he's been before moving forward with a new album? "I do that every three years or so," he says. "I don't do it often, because it's kind of exhausting for me. It really takes me back. When I put on an old record of mine, I can smell where I lived. It reminds me of who I was with, what lover I had, what problems I had—it really takes me there. That's how into the work I am. When I'm making a record, I'm in it, every sound. I can remember the studio, the smell of the carpet ... everything."

"People always want to talk about the celebrity bullshit, which has nothing to do with me as a musician."

Since *Baptism* feels like a new beginning for Kravitz, I ask him to recall his impressions of his first six albums. I suggest that his debut, 1989's *Let Love Rule*, represents a naive optimism that's challenged on subsequent discs by the end of his marriage to actress Lisa Bonet and the loss of his mother, Roxie Roker, best known as the actress who played Helen Willis on "The Jeffersons."

"'Naive' is the word people use, but on the first album I was open to love—to life," he recalls. "I was excited, fresh. It seems that, even though 'naive' isn't a negative word, people use it in a negative way: 'Oh, you were just naive.' But it was just ... open. And the second one [1991's *Mama Said*] was just the whole thing I went through. I was in a numbing state of pain when I made that record. And then the third one [1993's *Are You Gonna Go My Way*] was sort of getting back to it."

Of course, *Mama Said* is also distinguished by Kravitz's high-sparking collaboration with Slash. The Guns N' Roses guitarist, with whom Kravitz attended Beverly Hills High, contributed the seemingly lost-classic riff on "Always on the Run" and fired up the screaming solo in "Fields of Joy." The album has all the spiraling energy and sense of discovery of a basement jam session.

"He'd just come off tour," Kravitz remembers. "He came to my loft at seven in the morning, and we got to the studio about eight, which is not an hour for Slash. He had to have the vodka to unwind, and so I was banging on people's doors in the building at 8 a.m., trying to find a bottle of vodka. We had a great time."

Five marks Kravitz's biggest musical departure, with the analog purist not only embracing Pro Tools for the first time but also, on songs such as "Black Velveteen," experimenting with synthesizers and an icy detachment. "It was different," he says. "It was a left turn, which is cool. I just wanted to do all the things I said I would never do."

And on 2001's *Lenny*, Kravitz starts to address the spiritual crisis that in turn led him to the epiphany behind *Baptism*. On "Stillness of Heart" he intones a musical prayer, requesting a moment of lucidity so he can "find [his] way out of the dark and into your heart." It's interesting to note that the songs' arrangements are also less cluttered than those of previous albums; it's the work of a man trying to streamline all his processes. Indeed, *Lenny* is simultaneously Kravitz's darkest and most hopeful album.

"*Baptism* was definitely the outcome of *Lenny*," he says. "*Lenny* was where I began to talk about 'stillness of heart' and wanting to find peace. I was talking about a 'battlefield of love,' where love for me was just this whole jacked-up emotion. A love between two people was just too much of a battle. The *Lenny* record is me saying what I want, and *Baptism* is it coming to fruition."

As the interview winds down, I ask Kravitz if he—a perennial messenger of positivity—still has hope that peace, love, and understanding will overcome the current turmoil in the world. "It's funny, when I first came out, people were like, 'What is this? You're singing about love? What's wrong with you? That's '60s. You're retro. You're playing rock music and singing about love?' It's like, since when was love a fashion? When was love not happening?

"So, yeah, all this turmoil is going on around us, but we gotta keep on keepin' on while we're here. We can have love and good times within our own circles. So, yeah, the world's crazy, but I'm gonna stay optimistic and I'm gonna enjoy my life as best I can."

HOW TO

Set up Your Guitar

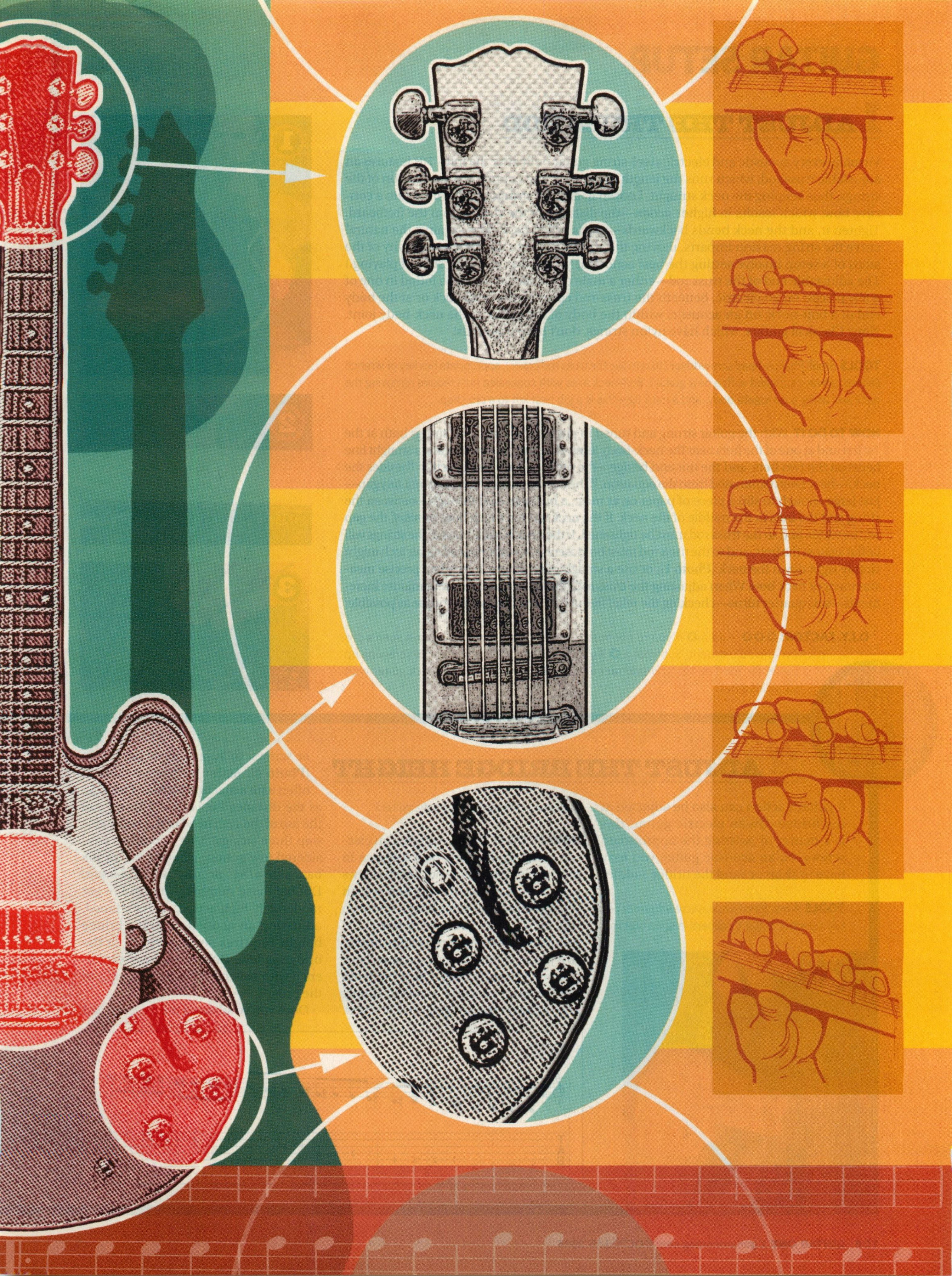
12 STEPS TO A HEALTHY SIX-STRING

By Douglas Baldwin ✪ **Illustration by Tad Majewski** ✪ **Photography by Jennifer Drucker**

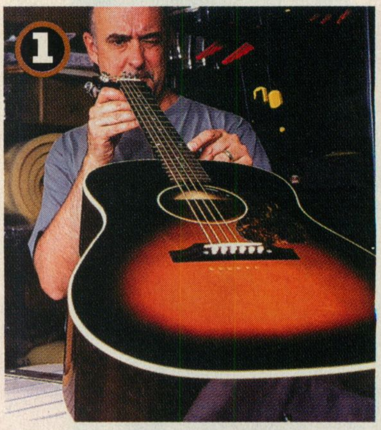
One of the most bedeviling aspects of guitardom (along with chord names, the tube/solid-state debate, and adjusting those two-piece leather straps with the multiple loops) is the maintenance procedure called a "setup." What's involved? Will it really make your guitar play better? And is it possible to do it yourself, or should you leave it to a pro?

First, a definition: A setup is actually a series of procedures done on a guitar, many of which fall under basic maintenance and fine adjustment. Much like a car's seasonal tune-up, the setup addresses the changes a guitar undergoes over time, and then adjusts the instrument to match your preference of strings, pickups, and playing habits. A setup can also reveal potential problems before they become major headaches.

The following procedures are considered absolutely essential in a basic setup. What's more, these are the same steps—in the same order—as those taken by a pro repair shop. First, I'll briefly discuss how to perform each procedure, as well as which tools it requires. Then I'll offer a **D.I.Y. FACTOR**, with ratings ranging from ✪✪✪✪ (an easy job requiring minimal tools and skill) to ✪ (tasks best left to an experienced repair tech).

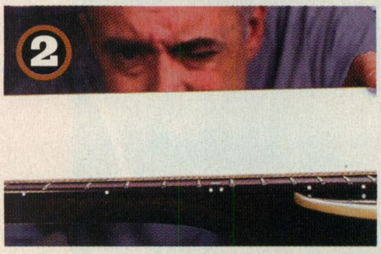


1 ADJUST THE TRUSS ROD

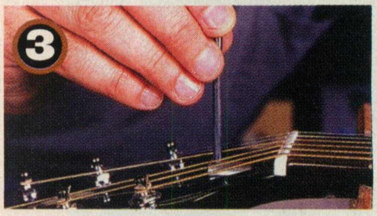


Virtually every acoustic and electric steel-string guitar built after the mid-'70s features an adjustable truss rod, which runs the length of the neck and counteracts the tension of the strings, thus keeping the neck straight. Loosen it, and the strings pull the neck into a concave bow, which results in higher *action*—the distance of the strings from the fretboard. Tighten it, and the neck bends backwards—this is called *back-bow*—against the natural curve the string tension imparts, moving the strings closer to the fretboard. (Many of the steps of a setup involve setting the best action for your guitar and your style of playing.) The adjustable end of the truss rod—either a male or female nut—can be found in one of a few places: on an electric, beneath the truss-rod cover on the headstock or at the body end of a bolt-neck; on an acoustic, within the body of the guitar, at the neck-body joint. Note: Classical guitars, which have nylon strings, don't have truss rods!

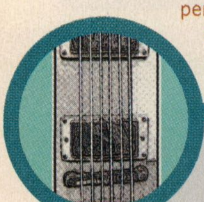
TOOLS Small Phillips-head screwdriver (to remove the truss rod cover), appropriate hex key or wrench (almost always supplied with a new guitar). Bolt-neck axes with concealed nuts require removing the neck and using a surrogate body and a neck jig—this is a job best left to a pro shop.



HOW TO DO IT With the guitar strung and tuned to pitch, press one of the strings both at the 1st fret and at one of the frets near the neck-body joint. The string is now forming a straight line between the two frets, and the nut and bridge—the other two arbiters of action (besides the neck)—have been eliminated from the equation. If the neck is perfect, there will be a *tiny* gap—just large enough to slip a piece of paper or, at most, a business card through—between the string and the frets in the middle of the neck. If the neck has too much bow, or *relief*, the gap will be wider, and so the truss rod must be tightened. If the neck is back-bowed, the strings will lie flat against the frets, and so the truss rod must be loosened. An experienced repair tech might simply sight down the neck [**Photo 1**], or use a straightedge [**Photo 2**] to take a precise measurement of neck bow. When adjusting the truss rod [**Photo 3**], turn the nut in minute increments—say, quarter turns—checking the relief frequently, and use as little torque as possible.



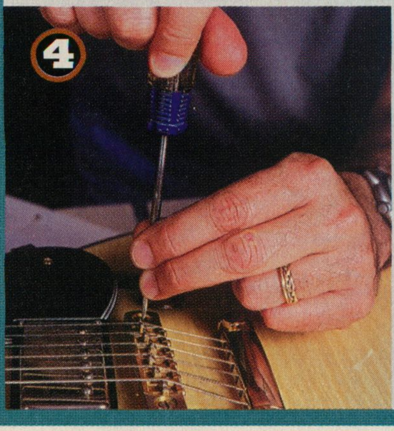
D.I.Y. FACTOR: ✪✪✪ Add a ✪ if you're confident, mechanically inclined, or have seen a pro perform the adjustment. Subtract a ✪ if you're spooked at the thought of screwing up a perfectly good guitar, and subtract another ✪ if you own a bolt-neck guitar with concealed nuts.



2 ADJUST THE BRIDGE HEIGHT

A guitar's action can also be adjusted at the bridge. On an electric guitar, this is a matter of twisting the appropriate screws; on an acoustic guitar, you may have to shim or sand the bridge saddle.

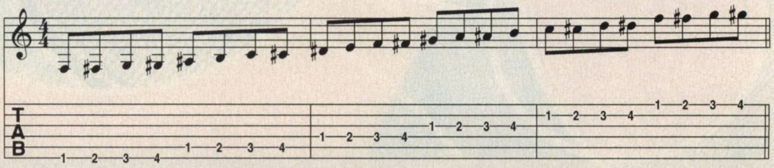
TOOLS A machinist's rule, a screwdriver or hex key (electric guitar), calipers, a shim stock or stationary belt sander (acoustic guitar)



HOW TO DO IT If you're playing an electric guitar, it shouldn't take a degree in rocket science to figure out which screws raise or lower the strings and which screws change the string length (more on this later). Still, I've seen a few D.I.Y. wannabes make the wrong adjustment, so if you're shy about driving screws, have someone demonstrate. Once the truss rod has been properly tweaked, simply raise or lower the bridge's vertical screw, or screws, to adjust the string height [**Photo 4**]. Action is measured, most often with a machinist's rule [**Photo 5**], as the distance between the string and the top of the 12th fret. On the treble side (top three strings) 3/64" would be considered low action, whereas on on the bass side 4/64" or 5/64" would be low. Double those numbers, and you've got moderately high action. As mentioned, adjusting an acoustic guitar's bridge height requires some surgery to the bridge saddle. Unless you have experience with this modification, leave it to the pros.

Once you've adjusted the truss rod and

Fig. 1



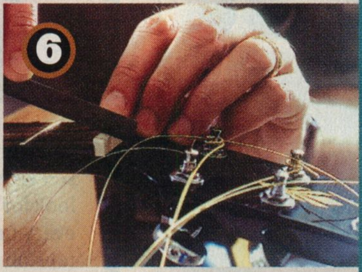
7

3 CHECK THE NUT HEIGHT

With the truss rod and bridge fine-tuned, we enter the final phase of action altering. Although these days, the vast majority of nuts are well made, even some expensive production guitars can slip through the cracks with nut slots cut a bit too high or too low.

TOOLS A complete set of nut files; shim stock, for raising the nut; X-Acto knife and other miscellaneous tools, for removing the nut; electronic tuner

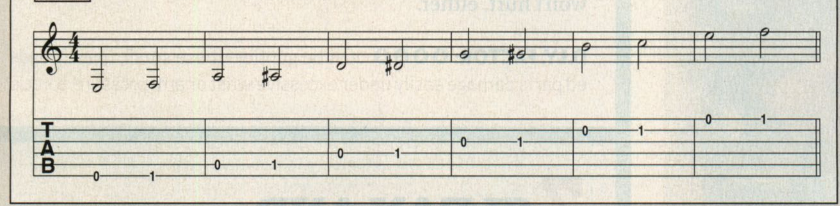
HOW TO DO IT If your bridge and truss rod are up to snuff, play each string open, then at the 1st fret [**Fig. 3**]. If any open string buzzes, its string slot is low, and thus the nut must be shimmed up, or raised. Of course, this means the other slots must be deepened. If all is clear, check the pitch with an electronic tuner—a high slot will cause the notes at the 1st fret to sound 10 to 15 cents sharper than they should. Again, the slots must be deepened. This is serious surgery, as you can see [**Photo 6**]. A set of nut files is an investment for a dedicated luthier, and cutting properly shaped nut slots takes an artisan's touch.



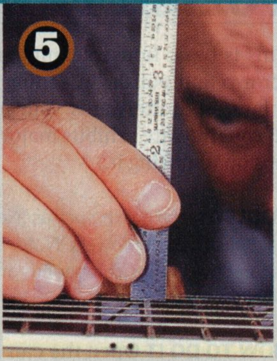
6

D.I.Y. FACTOR: ✪ You need not only moderately expensive tools—which you'll never use for anything else—but also a specialized skill. The good news is most guitars don't need nut adjustments. If they do, it's a once- or twice-in-a-lifetime procedure.

Fig. 3



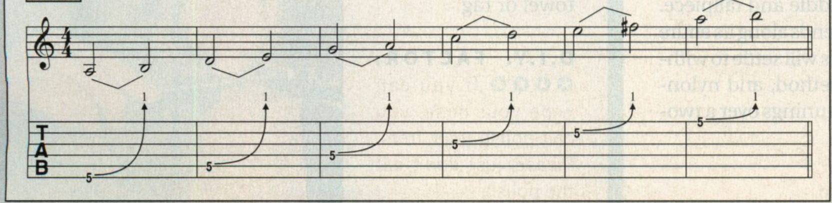
bridge, it's time to test the guitar for clear tone. Play **Fig. 1** in 1st position, as shown, then transpose it up to 5th position, 9th position, and so on, until you've covered every note on your guitar. Also play whole-step bends [**Fig. 2**] across the entire fretboard. Listen for buzzes as well as *false notes*—for instance, fretting an E note, or bending to what *should* be an E, and then hearing an F. Excessive buzzing and widespread false notes mean that you've either dropped the bridge a bit too low or excessively counter-bowed the neck. So go back and check your work. One or two false notes on an otherwise well-adjusted guitar indicate an improperly crowned fret, best corrected by a skilled guitar tech.



5

D.I.Y. FACTOR: ✪✪✪✪ (electric guitar), ✪ (acoustic guitar)

Fig. 2



4 CHECK THE ELECTRONICS

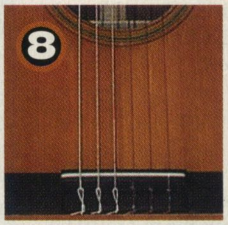
Do your switches snap? Crackle? Pop? Does it sound like someone's frying bacon every time you do a volume swell? A good setup includes checking a guitar's electronics. For amplified acoustics as well as electrics with active pickups, this means a battery check (and, if necessary, replacement). Also, all the nuts and screws that anchor the guitar's electronics should be tightened.

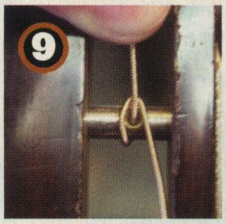
TOOLS Electronic contact cleaner (available at any electronics store), various screwdrivers, socket wrench or adjustable open-end wrench

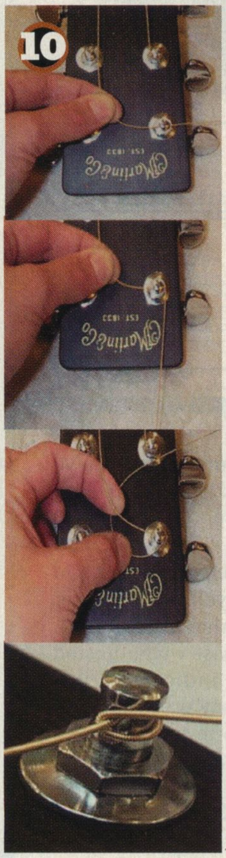
HOW TO DO IT Simply remove the plastic cavity plate on the back of your axe, then plug in and listen for the source of the noise. (On some guitars, you might have to poke beneath the pickguard to get to the guts, but with a gentle touch you should be able to access the offending component.) The can of contact cleaner should have a nozzle extension that allows you to spritz any point where dirt or oxidation is causing a noisy connection [**Photo 7**]. Also spray into the volume and tone pots at their openings, next to the solder lugs, and spray directly onto all switches. Rapidly flick each switch—or twist each knob—back and forth, and then play for a while, listening for persistent noises. Repeat as needed. Nine-volt batteries can be tested with the old tongue test: if its terminals tingle—*zap!*—the battery's fine.

D.I.Y. FACTOR: ✪✪✪✪ Just don't spray the cleaner in your eyes.

5 CHANGE THE STRINGS







All of the adjustments discussed so far should be done prior to changing strings. The only time you would adjust the truss rod, bridge height, and nut slots with new strings *on* would be when changing to a different gauge. In this case, use two sets—one for adjustments and one for playing.

TOOLS Heavy-duty wire cutters, to trim excess string length; or your fingers, to wind the leftovers into a safe, neat coil.

HOW TO DO IT While anyone can unwind an old string and put a fresh one on, there are a few tricks to properly wrapping a string around a tuning post and stretching it out. On most electric guitars (and some acoustics), the strings simply slip through the bridge or tailpiece and are held in place with string tension on the ball end of the string. Most steel-string acoustics use bridge pins to hold the strings in place, and it's important to 1) align the slot in the bridge pin with the string, and 2) pull up on the string as you push down on the bridge pin. Nylon-string guitars require that the string be brought through the bridge, back around, and then woven in an under-and-over knot, as shown in **Photo 8**. To wrap the strings properly around the tuning posts, follow the steps in **Photo 9**.

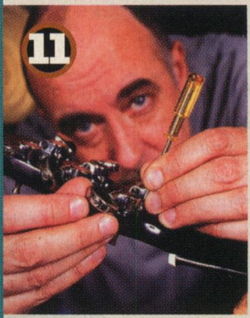
Pass the string through the tuning post, leaving about an inch of slack, as in **Photo 10A**. Hold the "speaking length" of the string tightly and bring the loose end around the post in the direction opposite to the one in which it will wrap around the post when tightened [**Photo 10B**]. Wrap it tightly around the tuning post, beneath the speaking length, then wrap the free end over and around the speaking length [**Photo 10C**] and give it a downward tug [**Photo 10D**]. Now bring the string up to pitch; to double-time it, use a string winder. Finally, clip your strings with a wire cutter, or coil them into an "O" and wind them around themselves (my favorite approach).

Once your guitar is tuned close to pitch, give each string a gentle tug along its entire length, including the section between the tuners and the nut, and between the bridge saddle and tailpiece. Give each string a series of whole- and half-step bends along its entire length as well. Steel-string acoustics and electrics will settle to within 20 cents of their correct pitch using this method, and nylon-string guitars will require only one or two more tunings over a two-hour period before settling into pitch.

D.I.Y. FACTOR: ✪✪✪✪ Easy to learn and easy to do.

Here are a few more setup points you can attend to after you've removed the old strings and before you crack open that fresh set:

6 CHECK THE TUNING MACHINE HARDWARE



When tuners are under tension, they can feel firm. Remove the strings, though, and suddenly you'll find more loose nuts and screws than a whorehouse on a funny farm.

TOOLS A couple of small screwdrivers, an adjustable open-end wrench or a socket wrench, 3-in-1 oil

HOW TO DO IT Simply wiggle the parts around a bit. Most tuners have a nut on the face of the headstock and a small screw on the back. Gently tighten these screws with the appropriate size screwdriver [**Photo 11**]. Also, look for a small screw on the crown of the tuning button (not every tuner will have one); tighten or loosen it to adjust the tension of the tuner. If your guitar has open-gear tuners—that is, if you can see the gears—add a drop of light oil to each mechanism. A drop down the shaft of a closed-gear tuner won't hurt, either.

D.I.Y. FACTOR: ✪✪✪✪ Just be gentle—these small, fine-threaded parts damage easily under excessive wrist or arm pressure. torque

7 CLEAN AND POLISH THE FRETS

This is basic housecleaning, not major fret surgery, like a "crown and polish." Cleaning and polishing takes only five minutes, but afterwards, your guitar will look and play like new. (If your fretwire exhibits major gunk, read ahead to Step 8 for tips on removing it.)

TOOLS A metal polish, such as "Nevr-Dull" (or your drummer's cymbal polish); paper towels. Note: Do *not* use abrasive polishes like automotive buffing compounds or steel wool unless you really know what you're doing.

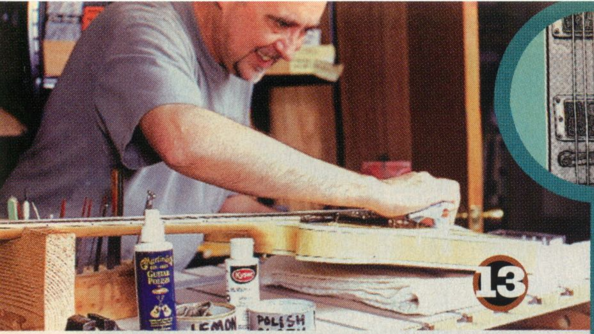
HOW TO DO IT Open the can of metal polish and pull out a small wad of the chemically impregnated fibrous cloth. Rub across each fret and watch the dullness disappear [**Photo 12**]. Then wipe up any excess with a paper towel or rag

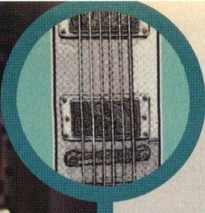
D.I.Y. FACTOR: ✪✪✪✪ If you can wipe your nose, you can polish your frets. Please, just don't eat the polish.

STRING CHANGE: FRANK FORD

Atomic Reactor 112
Fire Up Your Digital Tone With A Real Tube Amp
WANT TO USE YOUR DIGITAL AMP MODELER LIVE?
Putting your modeler in front of a guitar amp, into a PA, or through solid-state amplification just doesn't cut it. That's why we created the Atomic Reactor 112.
The Reactor 112 is a unique tube amplifier designed by amp guru Harry Kolbe. It is specifically engineered to bring to life the tones created by digital amp modelers with all the organic warmth, musicality and power our ears love to hear. The Reactor 112 "de-digitizes" the signal for that coveted analog sound. Simply load your modeler into the universal docking system and you've created a complete performance rig that is perfect for gigs, rehearsals and sessions.*
Ask your local dealer today about Atomic Amps!
For more details, visit us at www.atomicamps.com.
Atomic
*Access is provided to hook up any outboard gear for situations where the docking system doesn't apply. Atomic Amplifiers is in no way affiliated with Line 6 or its products. The Atomic Reactor 112 is sold separately from any amp modelers.

FURMAN Purifying your power since 1974 30th ANNIVERSARY
Introducing...
POWER FACTOR PRO
THE NEW KID ON THE GRID
POWER FACTOR PRO
FURMAN
PROBLEM
AC power is contaminated.
In fact, today's power is noisy and instrument amplifiers are so current-starved that most musicians have no idea how great their amplifier could really sound.
SOLUTION
Furman's Power Factor Pro with "Clear Tone Technology™"
This revolutionary device actually lowers AC Line Impedance, and stores up to 45 Amps of power for peak current demands. "Linear Filtering Technology" (LiFT™) dramatically lowers AC line noise while Series Mode Protection (SMP) provides maintenance free surge and spike protection.
Plug in and hear what you've been missing.
FURMAN
PURIFY YOUR POWER
Furman Sound, Inc. • 1997 S. McDowell Blvd. 94954 • Phone 707.763.1010 • Fax 707.763.1310 • www.FurmanSound.com





8 CLEAN AND OIL THE FRETBOARD

Just like polishing the frets, this is easy-to-do, housecleaning-level work.

TOOLS Lemon oil or light wood oil, Windex, cotton rag, guitar pick or Popsicle stick

HOW TO DO IT If your frets and fretboard are severely filthy, begin with a little Windex to dissolve the worst dirt and grease. Use a guitar pick or a sharpened Popsicle stick to dislodge the evil grime that cakes against the frets and directly beneath each string. Then apply a light coat of lemon oil and wipe away any excess with a paper towel [**Photo 13**]. If your acoustic guitar has an unfinished wood bridge (as most do), apply a little oil there from time to time, too.

D.I.Y. FACTOR: ✪✪✪✪

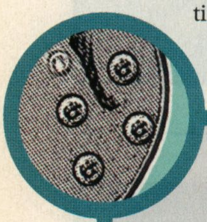
9 INSPECT FOR STRUCTURAL PROBLEMS

Just as string tension can hide loose tuning gears, it can hide loose joints and cracks as well. Bolt-neck electrics occasionally suffer from loose neck-joint screws, and braces within an acoustic guitar sometimes break or come unglued.

TOOLS Medium Phillips-head screwdriver, inspection mirror, small flashlight

HOW TO DO IT If you've got a bolt-neck electric, give the neck a twist. If it wiggles, tighten the bolts at the neck-body joint. Set-neck electrics—both solidbody and semi-hollowbody—rarely develop cracks, but now's the time to go hunting. Check problem areas such as the neck joint and the section of the headstock in back of the nut. Acoustic guitars are best inspected with an automotive or dental inspection mirror and a small flashlight [**Photo 14**]. Don't be shy about reaching into the soundhole and feeling around for loose or squeaky braces. If you find something suspicious, get thee to a luthier.

D.I.Y. FACTOR: ✪✪✪✪



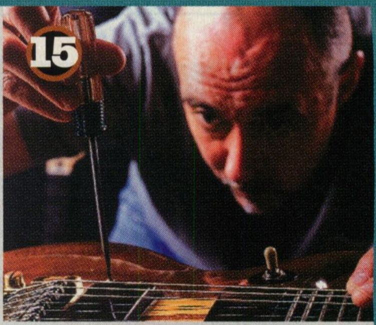
And once the new strings are on...

10 ADJUST THE PICKUP HEIGHT

Here's a little-known modification that can really customize the response of your electric guitar. Bring the pickups closer to the strings if you have a very soft touch, or if you want to compress your signal a bit with a slightly fuller, more midrangey tone. For players with a heavier pick attack, or for those seeking wider dynamics and a more "airy" tone, lower the pickups slightly. Adjusting the height of each pickup also helps to balance the output between them; angling the pickups—most often, sloping them down toward the low E string—may help to even out the response across the strings.

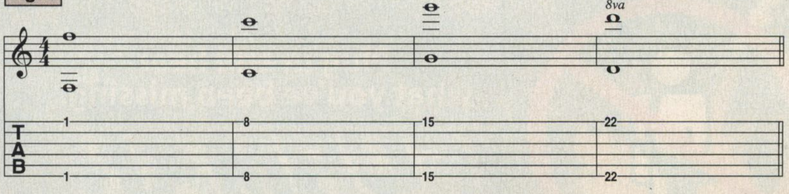
TOOLS Small screwdriver, amp (to monitor the sound)

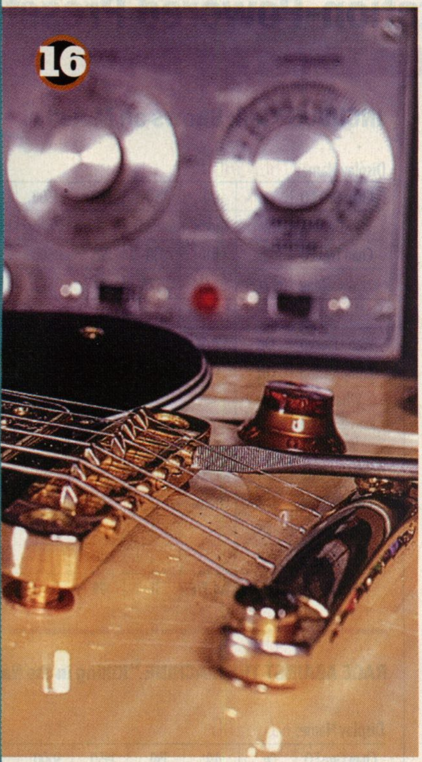
HOW TO DO IT First, get one pickup to sound the way you want. Plug in, jam along with a favorite CD, and try adjusting that pickup's height up or down, using the height adjustment screws on either side of the pickup—*not* the pole pieces on the pickup itself [**Photo 15**]. Some pickups with strong magnetic fields can cause a fluttering out-of-tune-ness when they are positioned too close to the strings, so listen carefully as you adjust, and be sure to play along the entire fretboard after every tweak. Then, adjust for pickup-to-pickup balance by fretting the 1st and 6th strings, individually, at the highest fret. (There is about the same distance from the bridge to the bridge pickup as there is from the highest fret to the neck pickup.) Play each string as you switch between pickups; the sounds of the pickups should be nearly identical. Conversely, you can bring one pickup closer to the strings, if you want that one to "jump out." Finally, adjust for string-to-string balance by playing the 1st and 6th strings concurrently, at different points along the fretboard [**Fig. 4**]; the strings should have equal volumes at all points. Again, to achieve this balance, you'll usually end up angling each pickup away from the thicker strings a bit.



D.I.Y. FACTOR: ✪✪✪✪ You've got the power to voice your guitar the way you like it.

Fig. 4





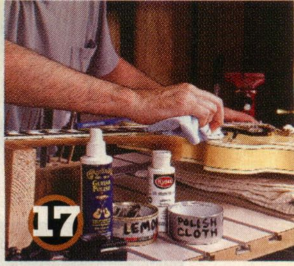
11 SET THE INTONATION

Having correct intonation means that a string sounds at the correct pitch for each fret along its length. Intonation is adjusted at the bridge by increasing or decreasing the string's length.

TOOLS Screwdriver (for electric guitar only), accurate chromatic electronic tuner

HOW TO DO IT With a fresh set of strings tuned to pitch, play each string at the 12th fret. Check its pitch with the electronic tuner; it should be the same as that of the corresponding open string. If the fretted note is sharp, adjust the saddle so that the string is longer; if it's flat, shorten the string. An adjustment of about 1/16" will make a noticeable difference [**Photo 16**]. Note: If you own an axe with a floating tremolo system, such as a Floyd Rose, leave this job to a good repair tech. Of course, most acoustic guitars have non-adjustable saddles.

D.I.Y. FACTOR: ✪✪✪✪ It's not too difficult on most electrics. But subtract all four stars if you've got a floating tremolo system, or if you're working on an acoustic guitar.



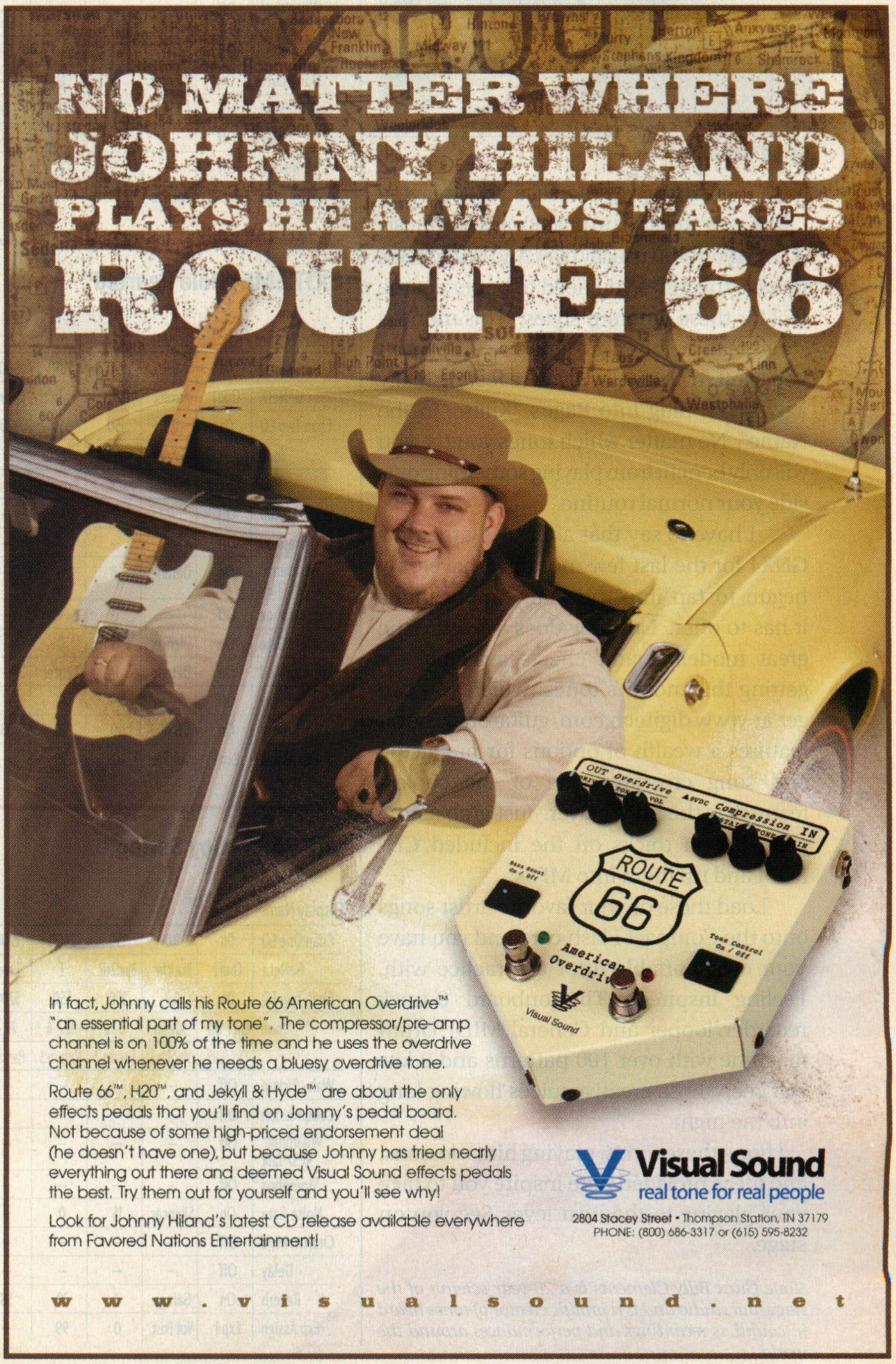
12 CLEAN AND POLISH

The finishing touch! A cleaned and polished guitar just begs to be picked up and played, and that's what it's all about, isn't it?

TOOLS Cotton or chamois cloth, guitar polish, Windex

HOW TO DO IT For major filth, like the stray body shot at last week's bar gig, a little Windex will work wonders. Then, simply grab your favorite guitar polish and get busy [**Photo 17**]. A little goes a long way; one or two spritzes into the rag will handle each major surface. And keep the polish off the fretboard—unless it's lacquered—and off any movable parts.

D.I.Y. FACTOR ✪✪✪✪ Cleanliness is next to rock godliness.



The Tones Between the Lines

DigiTech® GNX4 Guitar Workstation-Powered Presets

By Billy Clements

A great way to increase your playing vocabulary is to practice styles of music you don't usually play. And it only helps to have the tones you need to better get the feel for these different styles. This month's songs feature Joe Pass' signature tone when you want to jazz it up. If you're feeling really aggressive, plug into Rage's "Killing in the Name". No matter which tones you try, you will only benefit from playing something outside your normal routine.

I have to say that after using the new GNX4 for the last few months, I have only begun to tap into the many applications it has to offer. Not only does it feature the great modeling and effects available for getting this month's tones (which you can get at www.digitech.com/guitarone), but it features a wealth of options for practicing and song creation. One of the coolest features is the MP3 player. Just grab all the great lesson tracks off the included CD-ROM and rip them into MP3s.

Load these or your favorite artist songs onto the Compact Flash card and you have your own portable tutor to practice with. Feeling inspired? The onboard 8-track recorder/looper and General MIDI Drum machine with over 100 patterns and 8 kits will keep those creative juices flowing long into the night.

I hope these tones, playing hints, lessons, and ideas provided here inspire you to take your playing to the next level. See you on stage.

Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

ALTER BRIDGE "Open Your Eyes"

Display Name: OPENEYES

Chan One EQ	On	0.0	150	1900	3200	0
GeNetX	Chan 2	Cleantub	Amer2x12	99	Rectfied	Vntg4x12
Chan Two EQ	On	0.0	150	2050	5750	3
Tone	Ch1 / Ch2	76 / 30	-4 / -4	2 / 9	6 / 7	64 / 68
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	Chorus	14	70	11	40
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

EXTREME "Hole Hearted"

Display Name: HEARTED

Chan One EQ	On	0.0	150	2100	8000	-5
GeNetX	Chan 1	Acoustic	Direct	1	Cleantub	Amer2x12
Chan Two EQ	On	0.0	150	550	3200	0
Tone	Ch1 / Ch2	99 / 20	-2 / 0	12 / 0	3 / 0	99 / 93
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	On	Detune	-8	–	–	51
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	On	Detune	-14	Center	–	50
Delay	Off	–	–	–	–	–
Reverb	On	Hall	10	50	33	40
Exp Assign	Exp 1	Vol Pre	0	99	–	–

JOE PASS "Joy Spring"

Display Name: JOYSPRNG

Chan One EQ	On	0.0	150	2400	1900	-8
GeNetX	Chan 2	Black fac	Blnd2x12	1	Tweed	Twed1x12
Chan Two EQ	On	0.0	150	550	3200	0
Tone	Ch1 / Ch2	50 / 60	-5 / 0	12 / -6	7 / -6	52 / 90
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	–	–	–	–	–
Delay	Off	–	–	–	–	–
Reverb	On	Garage	2	19	58	50
Exp Assign	Exp 1	Vol Post	0	99	–	–

INCUBUS "Talk Shows on Mute"

Display Name: TALKSHOW

Chan One EQ	On	0.0	150	1700	6500	11
GeNetX	Chan 1	Blackfac	Amer2x12	1	Blackfac	Amer2x12
Chan Two EQ	On	0.0	150	525	1600	0
Tone	Ch1 / Ch2	30 / 24	-5 / 0	-4 / -7	6 / 2	85 / 85
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	On	HB›SC	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	–	–	–	–	–
Stompbox	Off	Screamer	20	81	–	50
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	Off	Chorus	57	60	20	40
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Vol Pre	0	99	–	–

RAGE AGAINST THE MACHINE "Killing in the Name"

Display Name: KILLING

Chan One EQ	On	0.0	150	1950	5000	7
GeNetX	Chan 2	Hot Rod	Brit4x12	1	Crunch	Vntg4x12
Chan Two EQ	On	0.0	150	1150	6050	8
Tone	Ch1 / Ch2	81 / 65	-3 / 3	2 / -3	6 / 6	55 / 60
	On/Off	Param 1	Param 2	Param 3	Param 4	Param 5
Wah - Pickup	Off	–	–	–	–	–
Compression	Off	–	–	–	–	–
Whammy/ IPS/Talk	Off	1 Oct Up	99	–	–	50
Stompbox	Off	–	–	–	–	–
Noise Gate	On	Silencer	15	0	–	–
Chorus/Mod	On	Flanger	7	10	45	30
Delay	Off	–	–	–	–	–
Reverb	Off	–	–	–	–	–
Exp Assign	Exp 1	Wham Pdl	0	99	–	–

ADVERTISEMENT

DigiTech
The Power to Create

"Open Your Eyes" Alter Bridge

DENNIS KLEIMAN

By Jordan Baker

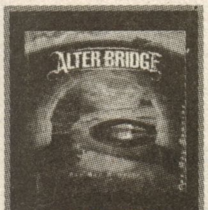
Following Creed's disbandment, after numerous hits, tour upon tour of sold-out shows, and over 30 million albums sold, guitarist Mark Tremonti and drummer Scott Phillips decided to continue working together in another musical endeavor. After reuniting with original Creed bassist Brian Marshall, they enlisted former Mayfield Four vocalist Myles Kennedy and formed Alter Bridge. The name comes from a Detroit landmark that Tremonti remembers as representing the unknown, but if the success of Creed is any indication, Alter Bridge's future is certainly promising. Let's check out "Open Your Eyes," the first single from the group's debut album, *One Day Remains.*

TUNING

In order to play this song, you must tune your guitar to an open D5 chord (low to high: D–A–D–A–D–D). To do so, lower the 1st string a whole step, to D, and raise the 2nd string 1-1/2 steps to match it; the 1st and 2nd strings should then match the pitch of the 4th string's 12th-fret harmonic. Next, play a 12th-fret harmonic on the 5th string, and tune the open 3rd string up to match that pitch. Finally, drop your 6th string to D, checking that its 12th-fret harmonic sounds identical to the open 4th string. Tuning the 3rd string higher than standard pitch can be problematic if you use heavy strings. In this case, you could try another D5 tuning, such as D–A–D–D–A–D. Though this tuning will require certain fretted notes to be shifted, it would apply less tension to the guitar's neck.

INTRO/VERSE

Tremonti begins the song by sliding an octave shape along the 3rd and 5th strings, while allowing the remaining open strings to ring out. This technique makes for a dense sound, with the top two unison D strings creating a natural chorusing effect. In the third bar, Tremonti shifts to a compound 5th (an octave plus a perfect 5th) fingering. For that shape, fret each 3rd-string note with your 3rd finger, and use your 2nd finger to depress the 6th string and, with its underside, mute the 5th string. To get the hang of this section's rhythm, try strumming the open strings using the pattern shown in **Fig. 1**.



ALBUM
One Day Remains
(Wind-up)

Beginning with a Bm(add9) chord, the verse sets a darker mood, although the appearance of a D-major figure two bars later employing the familiar octave-sliding concept recalls the more uplifting sound of the intro.

SOLO

After two bars of slower melodic playing, Tremonti uses his strong picking technique to launch into a flurry of 32nd notes. Making a smooth transition from string to string while maintaining a constant alternate-picking motion is key here, so grab a metronome and gradually work things up to speed. A great way to iron out trouble spots in this segment—or in any tricky part, for that matter—is to turn a small motif into a repeatable one-bar exercise, such as the one in **Fig. 2**.

Besides lending itself to droning riffs, open-D5 tuning provides for conveniently symmetrical scalar patterns. The D major scale (D–E–F♯–G–A–B–C♯) pattern mapped out in **Fig. 3** shows the position that Tremonti favors throughout the mid-section of the solo; all of the notes on the 16th, 17th, 19th, and 21st frets fall within this scale.

Kicking up the speed yet another notch, Tremonti essentially tremolo picks the seventh bar of the solo, with some notes played twice in a row as he crams in 10 pick strokes per beat. Another 32nd-note run—this time based on descending three-note patterns—and a 16th-note sextuplet lick with some wide-interval leaps close up the most technically challenging section of the solo. Then, in the final three bars, things slow down a bit as the final chorus approaches.

Fig. 1

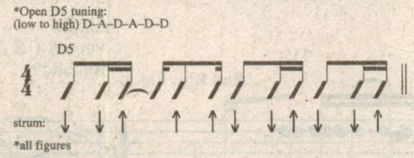


Fig. 2

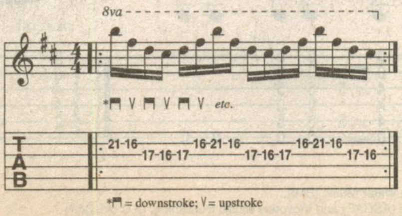
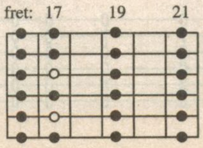
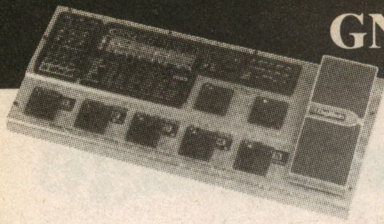


Fig. 3



TONE ZONE
GUITARS 1&2: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8 (dirty), 3 (clean)
EQ: Bass/Mid/Treble: 7/6/7
FX: Wah-wah


GNX4 Guitar Workstation Powered **DigiTech** The Power to Create
Download presets at www.digitech.com

OPEN YOUR EYES

As Recorded by Alter Bridge

(From the Wind-up Recording ONE DAY REMAINS)

Transcribed by Jordan Baker

Written by Mark Tremonti, Myles Kennedy, Scott Phillips and Brian Marshall

Lyrics

Verse 1
Looking back I clearly see
What it is that's killing me.
Through the eyes of one I know,
I see a vision once let go.
I had it all.
Constantly it burdens me,
Hard to trust and can't believe.
Lost the faith and lost the love,
When the day is done.

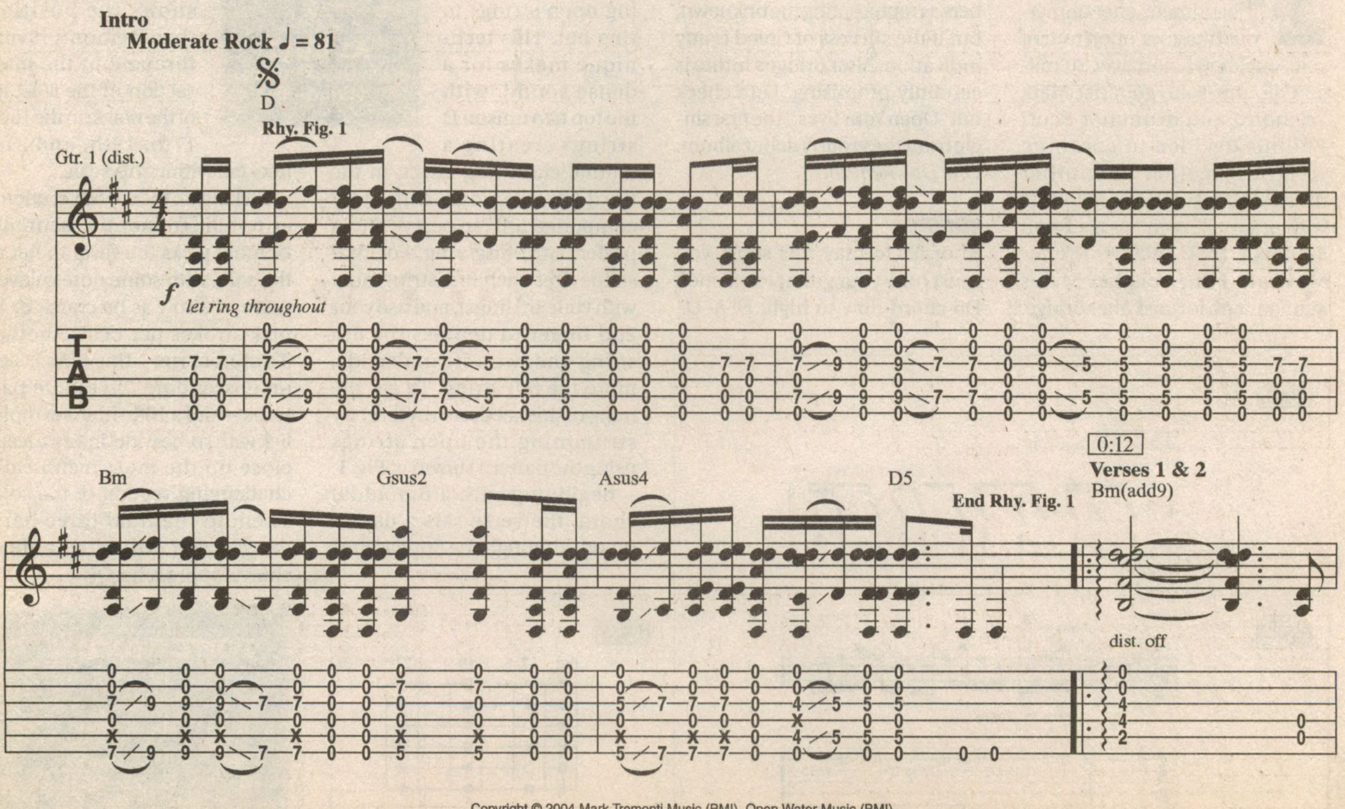
Chorus 1
When they open their eyes
And realize we are one.
On and on we'll stand alone
Until our day has come.
When they open their eyes
And realize we are one.

Verse 2
I love the way I feel today
And how I'll know the sun will fade.
Darker days seem to be
What will always live in me.
But still I run.
It's hard to walk this path alone.
Hard to know which way to go.
Will I ever save this day?
Will it ever change?

Chorus 2
Will they open their eyes
And realize we are one?
On and on we'll stand alone
Until our day has come.
Will they open their eyes
And realize we are one?
Still today we carry on.
I know our day will come.
When they open their eyes
And realize we are one.

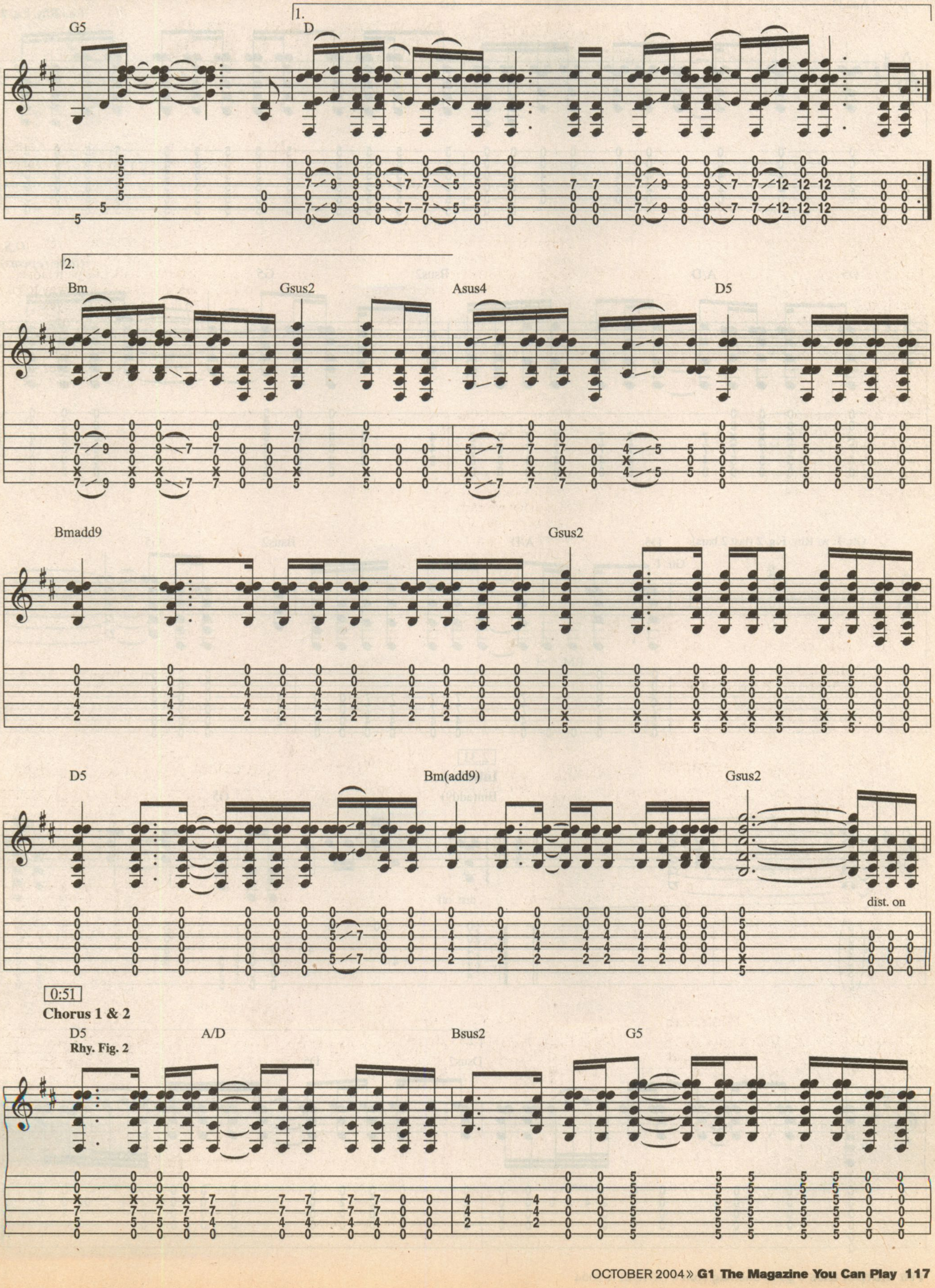
Chorus 3
Will they open their eyes
And realize we are one?
(Hard to walk this path alone.
Hard to know which way to go.)
Will they open their eyes
And realize we are one?
(Lost the faith and lost the love,
When the day is done.)
Will they open their eyes
And realize we are one?

Open D5 tuning:
(low to high) D–A–D–A–D–D



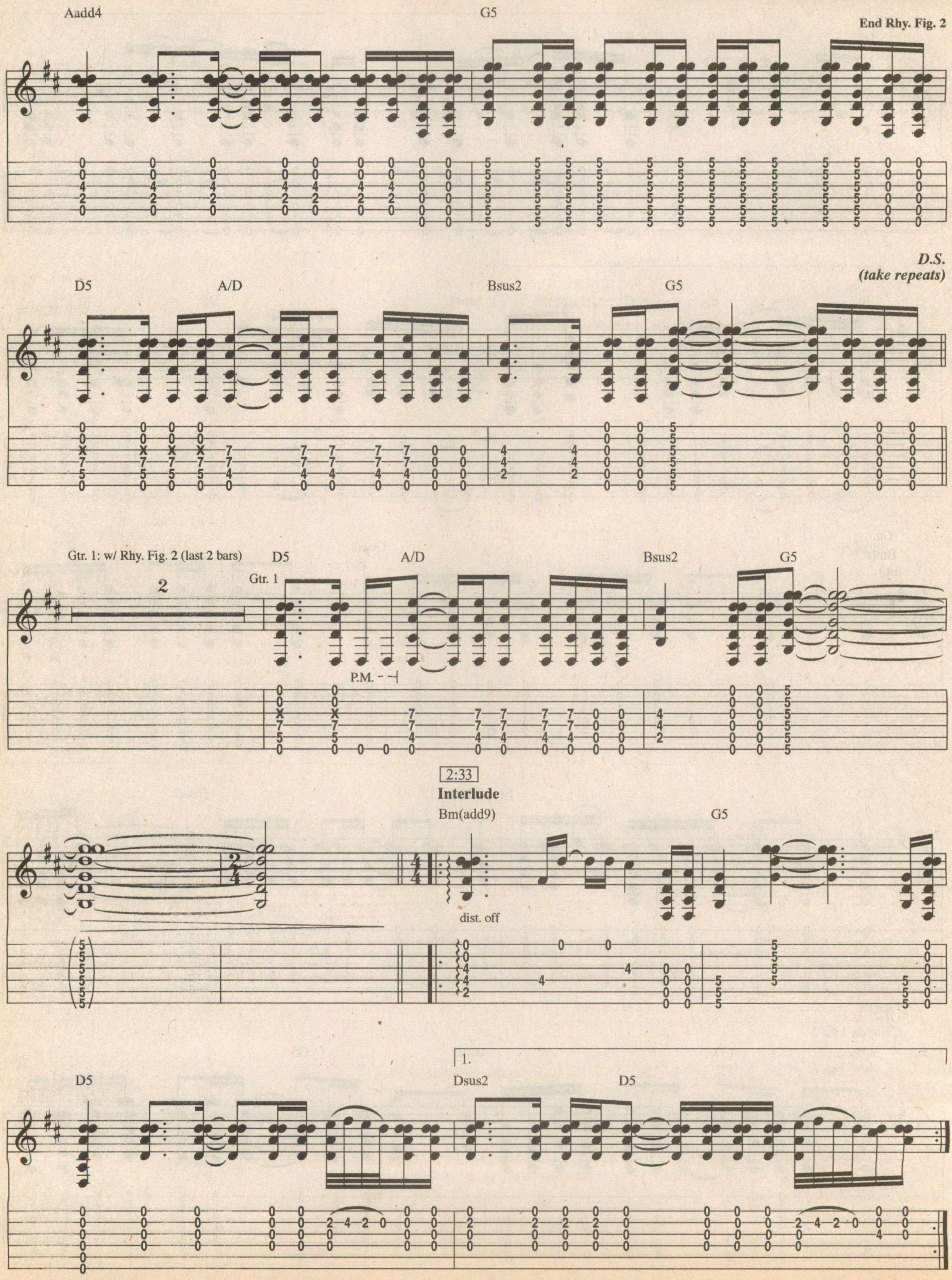
Copyright © 2004 Mark Tremonti Music (BMI), Open Water Music (BMI),
Wallachi Music Publishing, LLC (BMI), Bassgroove Music (ASCAP), Happy Papper Music (ASCAP) and Viovodes Music Publishing, LLC (ASCAP)
All rights administered by Wallachi Music Publishing, LLC (BMI) & Viovodes Music Publishing, LLC (ASCAP)

DigiTech Guitar Workstation Powered
Download presets at www.digitech.com.



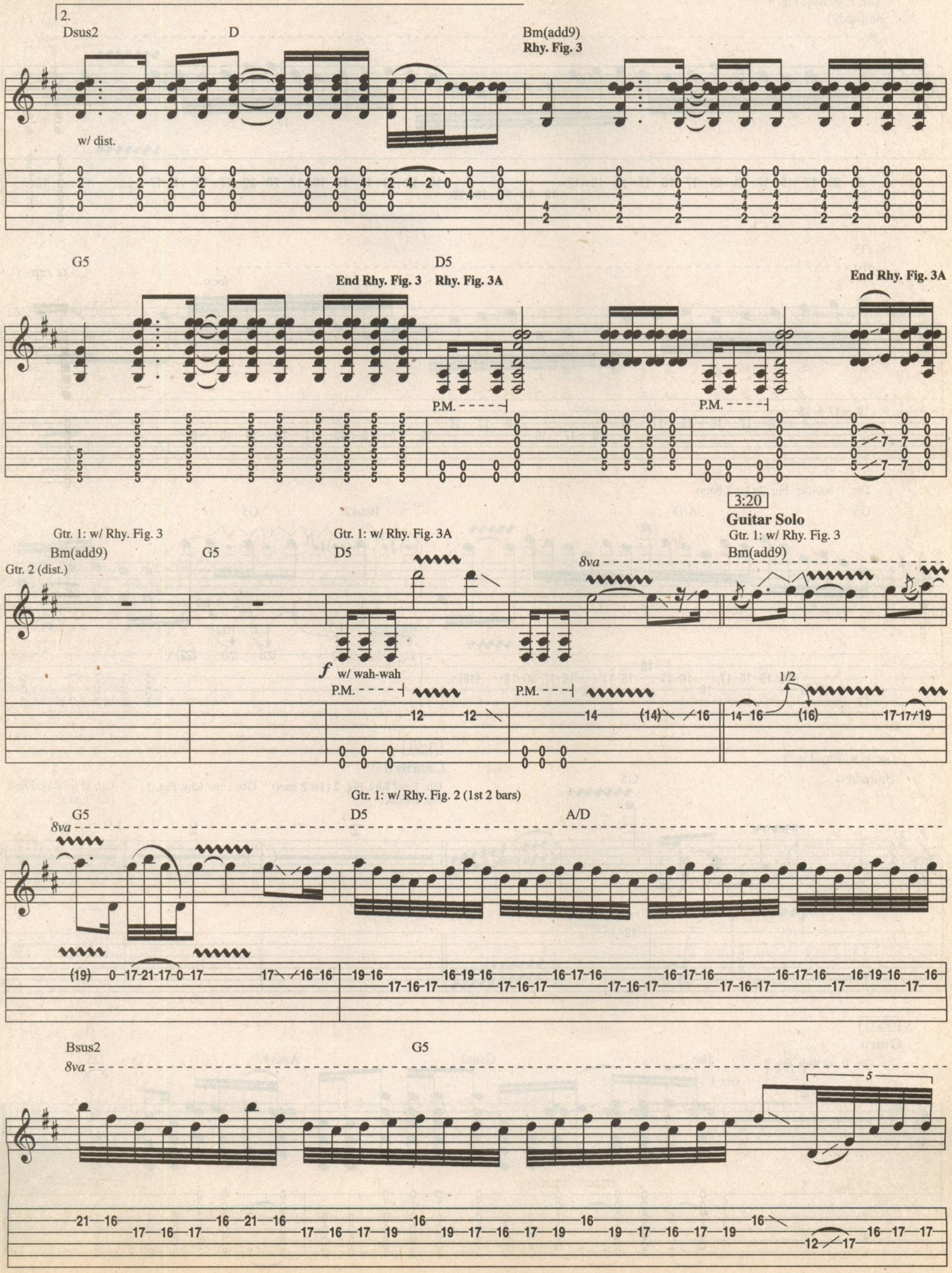
DigiTech The Power to Create Guitar Workstation Powered
Download presets at www.digitech.com.

Open Your Eyes



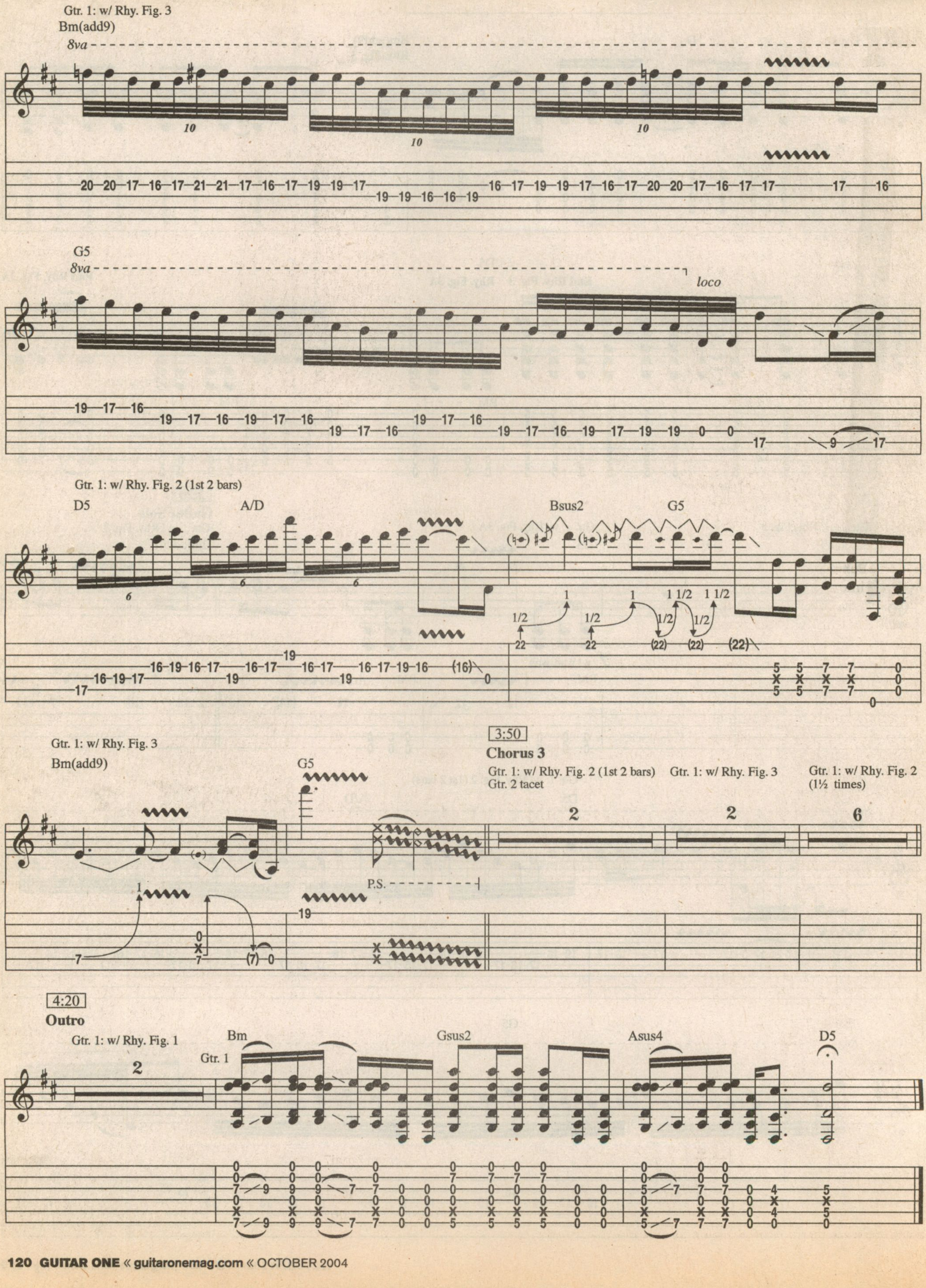
DigiTech The Power to Create Guitar Workstation Powered
Download presets at www.digitech.com.

Open Your Eyes

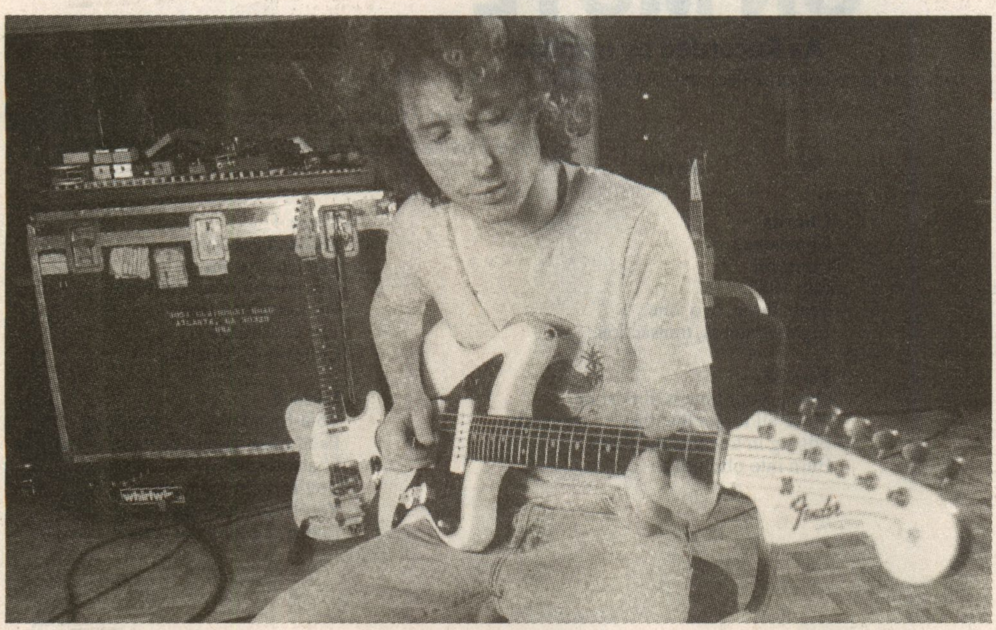


Open Your Eyes

DigiTech The Power to Create Guitar Workstation Powered
Download presets at www.digitech.com.



"Talk Shows on Mute" Incubus



By Lorne Behrman

Time and time again, creative firecrackers like the Red Hot Chili Peppers and Incubus sell an increasing number of albums as their axemen progress from eccentric virtuosos to tasteful tunesmiths. But for guitar-heads it's a bummer when great players start taking themselves seriously as songwriters, as it usually means that they start taking themselves less seriously as guitarists. However, on Incubus' latest album, *A Crow Left of the Murder*, guitarist Mike Einziger has found the perfect balance between writing gleaming pop-rock gems and playing some wildly brilliant guitar.

THE INTRO/VERSE RIFF

A tidy four-bar motif, the intro/verse riff alternates between fragments that imply C (C–E–G) and Am7 (A–C–E–G) chords. Within this harmonic backdrop, Einziger has found some hip ways to avoid strumming boring cowboy chords. Notice how during the first two beats of bars 1 and 2 he strips the C chord of its 5th, voicing it as a lean dyad. To do the same, fret the 5th string's 3rd-fret C with your 3rd finger, and the 4th string's 2nd-fret E with your 2nd finger. Also, dig how Einziger adds some bite by sneaking in a funky, open-string perfect 4th (A–D) on both beat 2 and the "and" of 4. The final two bars of this riff are played similarly, but with an Am7 sound. For the dyad shape here—paired with the open 5th string—simply fret the 4th string's 2nd-fret E with your 2nd finger. And heed the E5 (E–B) shape that Einziger tucks in near the end of the last measure, as it requires a shift up to 7th position.

ALBUM
A Crow Left of the Murder
(Epic/Immortal)

THE MAJOR 7TH CHORDS

In the chorus, the harmonic content is also spare, with much of the real estate occupied by an 8th-position Fmaj7 chord [F–A–C–E, **Fig. 1A**], which is simply an F triad (F–A–C) with a major 7th (E) tacked on. There are a couple of additional voicing options for that colorful chord. You could simply play an open Fmaj7 chord, or you could choose a 1st-position closed voicing [**Fig. 1B**], which sets up an approach the chorus' 3rd-fret G chord from a whole step below.

During the Police-like third verse, Einziger uses a breezy open Cmaj7 chord [**Fig. 2**]. Pay attention to how open strings lend this grip some depth, and then do the same with Fig. 2's Amaj7 and Dmaj7 chords. The lesson here is to always think about smooth ways to voice chords, so that your progressions come off sounding sophisticated and fluid.

THE SOLO

In his solo, Einziger sticks to comfy diatonic sequences, favoring lyricism over flash. The first four bars are rooted in the 5th-position A minor pentatonic scale (A–C–D–E–G). Einziger then reaches for a nice melody—picked from the A natural minor scale (A–B–C–D–E–F–G)—on the 4th string, which rubs against the open G string. Next, he grips the 8th-position Fmaj7 chord and picks out a breezy arpeggio before sneaking in some spidery repetitive licks that evoke the Cure's gothic pop-rock.

Something to think about while learning this solo is how "in the moment" it sounds—the tone is pure, the touch relaxed, and the melodies very straightforward. You don't hear an "agenda"; the solo doesn't sound mapped out, yet it still has a narrative flow. A good way to achieve this feel is to improvise one of your own solos without accompaniment. Pick a key and a mood, then introduce an idea; play around spontaneously, developing the idea and connecting it to others. The more you do this, the more natural improvising will become.

Fig. 1A

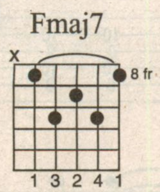


Fig. 1B

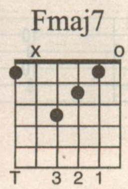
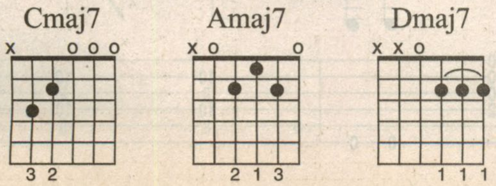
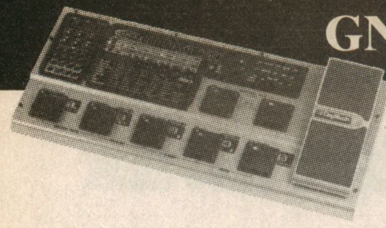


Fig. 2



TONE ZONE
GUITARS 1&2: Solidbody
PICKUP/POSITION: Single-coil/Bridge
GAIN: 4
EQ: Bass/Mid/Treble: 7/6/5
FX: Overdrive, delay, chorus



GNX4 Guitar Workstation Powered

Download presets at www.digitech.com

DigiTech
The Power to Create

TALK SHOWS ON MUTE

As Recorded by Incubus

(From the Epic/Immortal Recording A CROW LEFT OF THE MURDER)

Words and Music by Brandon Boyd, Michael Einziger, Jose Pasillas II, Chris Kilmore and Ben Kenney

Lyrics

Verse 1
Take a bow,
Pack on powder,
Wash 'em out with buzzing lights.
Pay an audience to care,
Impress me personality.

Verse 2
Still and transfixed,
The electric sheep
Are dreaming of your face.
Enjoy you from the chemical
Comfort of America.

Chorus
Come one,
Come all
Into 1984.
Yeah, three, two, one,
Lights, camera, transaction.

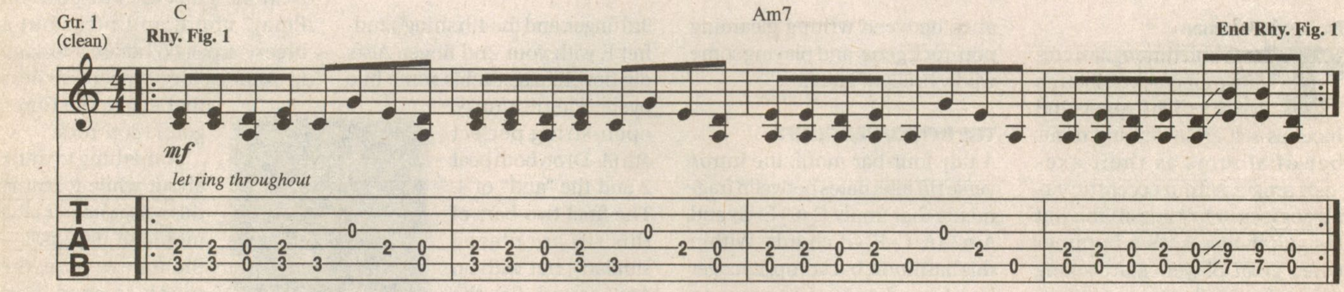
Verse 3
Quick, your time is almost up.
Make all forget that they're the moth.
Edging in towards the flame,
Burn into obscurity.

Verse 4
Still and transfixed,
The electric sheep
Are dreaming up your fate.
We judge you from
The card castle
Comfort of America.

Verse 5
Your foundation is canyoning.
Fault lines should be worn with pride.
I hate to say it,
You're so much more,
You're so much more
Endearing with the sound turned off.

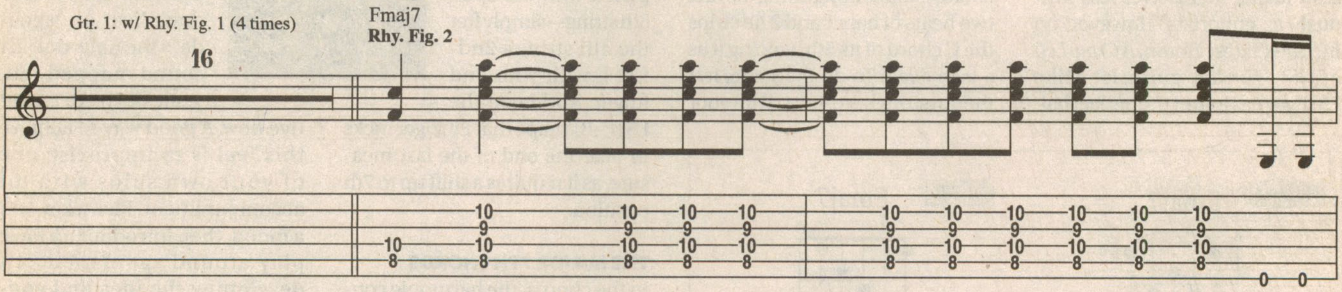
Intro

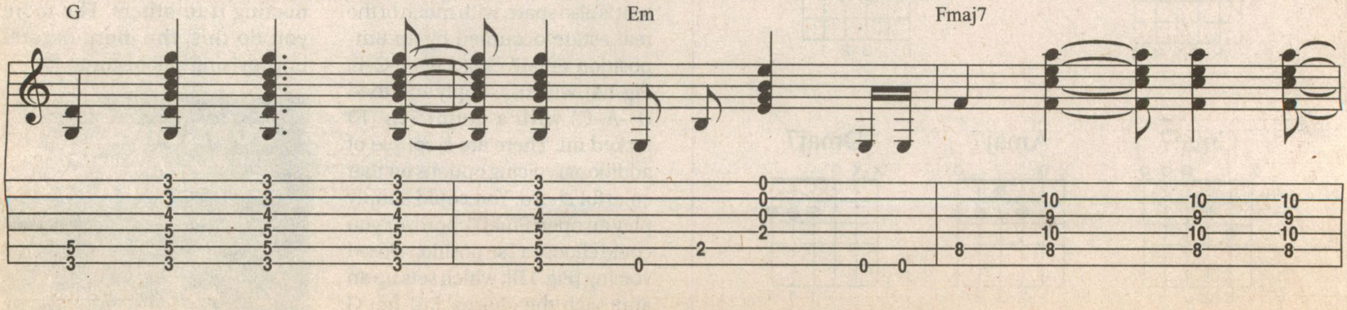
Moderate Rock ♩ = 114



0:19 **Verses 1 & 2**

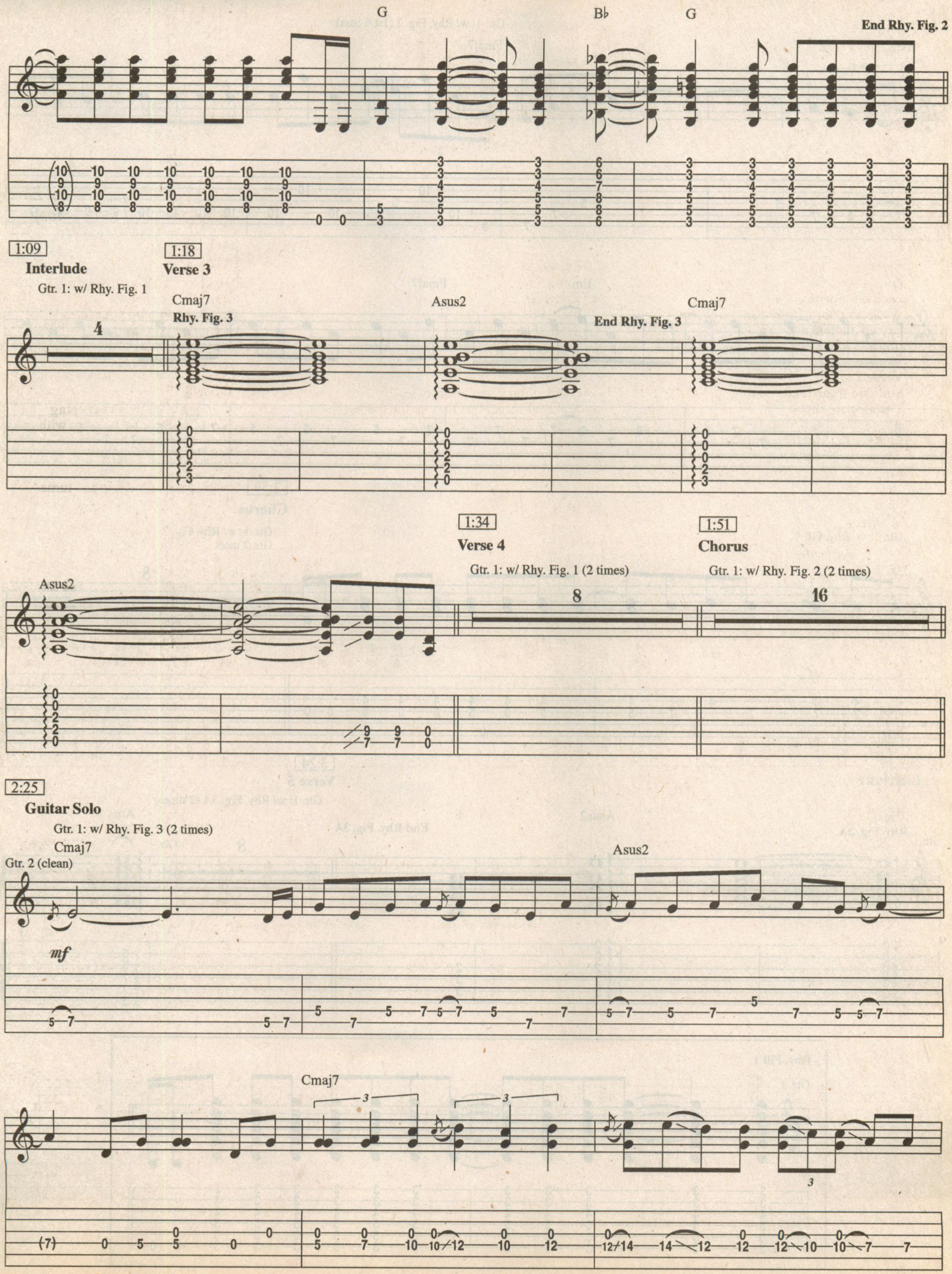
0:52 **Chorus**



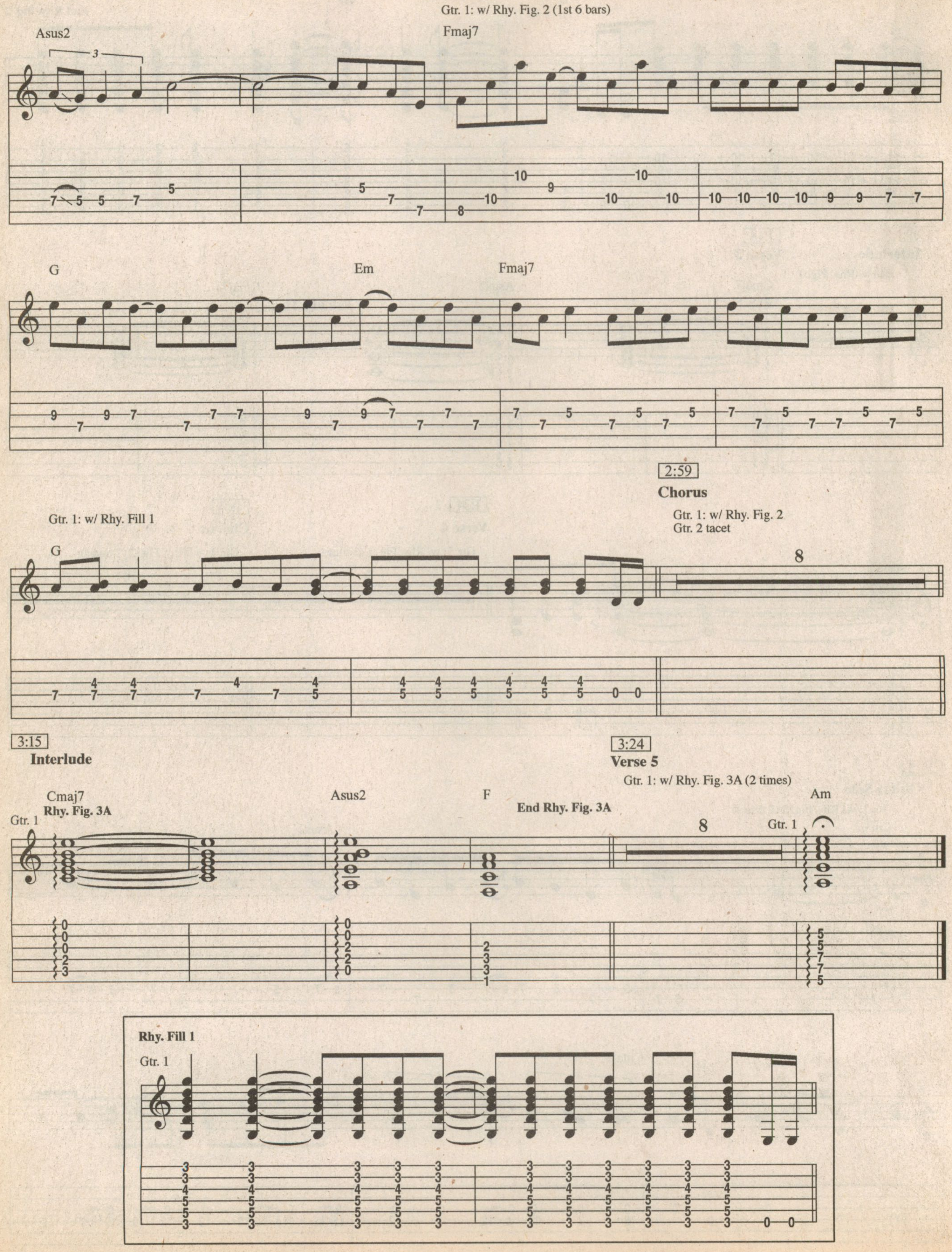


Copyright © 2004 EMI APRIL MUSIC INC. and HUNGLIKEYORA MUSIC
All Rights Controlled and Administered by EMI APRIL MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission
Reprinted by Permission of Hal Leonard Corporation

DigiTech Guitar Workstation Powered
Download presets at www.digitech.com.



DigiTech Guitar Workstation Powered
Download presets at www.digitech.com.

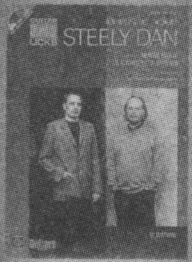


CHERRY LANE HAS PICKED UP THE TAB FOR YOUR EDUCATION

...NOW IT'S YOUR TURN.

The Legendary Licks series presents the music of a band or artist in a comprehensive play-along package. Each book contains detailed performance notes on how to play a multitude of classic licks, fills, riffs, and solos–complete with recorded demonstrations. Slowed-down versions are also on the CD for the fast and tricky passages. The recording is split channel, so you can listen to all the instruments or play along with the band. Also contains gear setups and historical retrospective.

Dave Matthews Guitar Legendary Licks, 994-2001
by Lois Dilivio
02500374/$19.95



Best of Steely Dan Guitar Legendary Licks
by Toby Wine
02500160/$19.95

Brian Setzer Guitar Legendary Licks
by Arthur Rotfeld
02500397/$19.95

Ozzy Osbourne: The Randy Rhoads Years Guitar Legendary Licks
by Aaron Rosenbaum
02500349/$19.95

Metallica Guitar Legendary Licks, Volume 1: 1983-1988
by Nick Russo
02500181/$22.95

Metallica Guitar Legendary Licks, Volume 2: 1988-1996
by Nick Russo
02500182/$22.95

Also Available from Cherry Lane:

Sittin' in with Rocco Prestia of Tower of Power
This songbook includes full transcriptions with tab for eight songs, a bio on Rocco, and his performance notes for each tune. Includes: Credit • Down to the Nightclub • There's Only So Much Oil in the Ground • What Is Hip • Don't Knock It • F-Funk • Free-Fallin' Funk • Hip-E-Jam
02500539 Play-It-Like-It-Is Bass $19.95

Learn Funk Guitar with Tower of Power's Jeff Tamelier
Not only will you learn classic funk guitar techniques, but you can also sit in with members of Tower of Power using this book/CD pack. Songs: Credit • Don't Knock It • Down to the Nightclub • F-Funk • Free Fallin' Funk • Hip-E-Jam • There's Only So Much Oil in the Ground • What Is Hip.
02500561 Play-It-Like-It-Is Guitar $19.95

Joe Satriani – Guitar Secrets
Learn guitar tips, tricks and secrets with this collection of articles and tips from Satriani's famous columns that have appeared in *Guitar for the Practicing Musician* magazine. Who better to learn guitar from than the master himself?
02506305 Guitar Instruction $9.95

Bass Secrets
This book brings together 48 columns highlighting specific topics – ranging from the technical to the philosophical – from masters such as Stu Hamm, Randy Coven, Tony Franklin and Billy Sheehan. Covers tapping, walking bass lines, soloing, hand positions, harmonics and more.
02500100 $12.95

Order Today!

1-800-637-2852

Mon.-Fri. 9am to 9pm, Sat. & Sun. 9am to 5pm C.S.T.
Please reference Dept. CLTEO.

www.musicdispatch.com
Satisfaction guaranteed!

MUSIC DISPATCH®

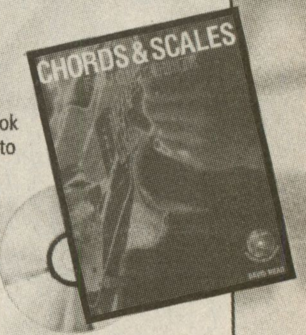
Complete descriptions and song lists online!

CHERRY LANE MUSIC COMPANY™
Quality in Printed Music

Legends, Giants, and Greats of the Guitar World

Legends
How to Play and Compose Like the World's Greatest Guitarists
by Adrian Clark
1860742203 ($21.95)
Legends not only has written licks and tricks of guitar legends such as Stevie Ray Vaughan and Joe Satriani, but also contains tips to encourage experimentation with songwriting! Each chapter includes a biography of the player, a breakdown of what gear he uses, and recommended further listening tips.

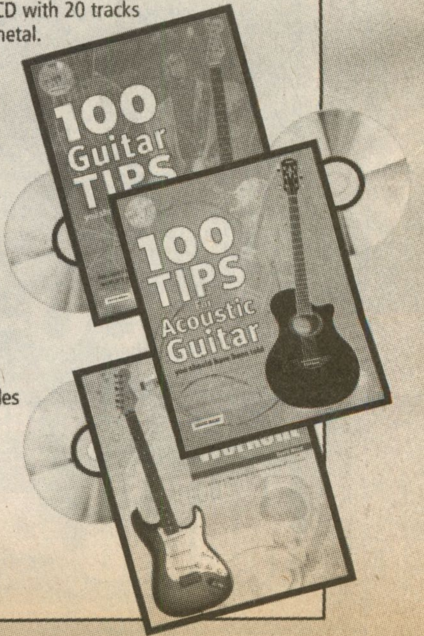
Chords & Scales for Guitarists
by David Mead
186074432X ($24.95)
Chords & Scales shows how chords and scales are constructed, how they sound, and how they're used. The book also shows how harmony and melody come together in guitar solos, along with a guitarist's map of the route to creativity. Each level is supported by the accompanying audio CD that contains backing tracks supporting the exercises in the book.



Giants of Blues
by Neville Marten
1860742114 ($25.95)
Neville Marten explains each player's ultimate playing techniques and shows how to imitate their solos and develop their tricks, resulting in an expanded musical vocabulary. Playing styles and personal trademarks are explained and illustrated in notation and tab.

Giants of Metal
by Jamie Humphries
186074379X ($21.95)
By looking at the styles and techniques of 20 of the world's top metal guitarists over the past 30 years, *Giants of Metal* will have any player emulating his or her heroes in no time! The book includes a 60-minute CD with 20 tracks written in the styles of some of the most influential guitarists in the world of rock and metal.

100 Guitar Tips You Should Have Been Told
by David Mead
1860742955 ($21.95)
This book has all of the guitar tips that players should know but have not been told! For the first time, David Mead shares the knowledge and advice of more than 50 great guitarists!



100 Tips for Acoustic Guitar You Should Have Been Told
by David Mead
1860744001 ($21.95)
From special chords to guitar care and strumming techniques, David Mead explores the unique subtleties that an acoustic guitar offers. Whatever your taste in music, *100 Tips for Acoustic Guitar You Should Have Been Told* is handbook you need to get the very best from your instrument. Includes advice from 50 of today's top players.

10 Minute Guitar Workout
by David Mead
1860742394 ($25.95)
David Mead has created condensed practice schedules that cover the vital areas of learning in the shortest time and are designed to produce results. Perfect for guitar students with busy schedules!

Creative Guitar 1: Cutting-Edge Techniques

by Guthrie Govan

1860744621 ($21.95)

This book promotes a self-sufficient approach to learning that will give guitarists new artistic direction in every aspect of their playing. The accompanying CD features detailed examples of pentatonic patterns, minor arpeggios, and backing tracks so guitarists can apply the instructions to their individual style of playing.

Creative Guitar 2: Advanced Techniques

by Guthrie Govan

1860744672 ($21.95)

Continuing where Book 1 left off, *Creative Guitar 2* studies the various techniques used by today's guitar stars in their playing, including eight-finger tapping, playing harmonics and emulating other instruments. With an accompanying CD full of riffs and examples to illustrate the exercises and techniques in the book, *Creative Guitar 2* aims to provide guitarists with a lexicon of new musical ideas.

Hot Country
A Comprehensive Guide to Lead and Rhythm Country Guitar Playing

by Lee Hodgson / forward by Albert Lee

186074138X ($21.95)

Lee Hodgson offers practical advice on playing lead and rhythm guitar. He also details how to enlarge one's chord vocabulary, and he provides more than 150 licks, solos, and backing tracks written out and demonstrated on the accompanying CD.

Rhythm
A Step by Step Guide to Understanding Rhythm for Guitar

by David Mead

1860741983 ($21.95)

Rhythm bridges the gap between tablature and standard notation by providing a basic understanding of rhythm, both conceptually and from a notational point of view.

The Great Jazz Guitarists 1

by Ivor Mairants

1860742440 ($17.95)

An essential for any jazz enthusiast, *The Great Jazz Guitarists 1* provides detailed analysis of the individual playing styles and interpretative techniques of some the leading jazz guitarists of the day - Eddie Durham, Lonnie Johnson, George Van Eps, Django Reinhardt, Charlie Christian, and Les Paul. This collection comes complete with transcriptions of some of their most important recordings.

The Great Jazz Guitarists 2

by Ivor Mairants

1860742483 ($17.95)

Ivor Mairants completes his study of more than 70 years of jazz guitar with an invaluable guide to the post-bebop era. He critically examines the work of such influential artists as Tal Farlow, Wes Montgomery, John McLaughlin, Martin Taylor, and Eric Clapton. Mairants offers detailed transcriptions of some their most memorable and significant work.

Order Today!

1•800•628•1528

Promo Code GOJ41

Name ______ Country ______

Address ______ Apt. # ______

City ______ State ___ Zip ______

E-mail ______

☐ Visa ☐ MC Card # ______ Exp. ______

Signature ______ Phone # ______

Qty.	Product #	Price
	Subtotal	
	If Applicable (Florida only) Sales Tax	
	Shipping	
	Total Due	

Make check or money order payable to:
NOTE SERVICE MUSIC
Promo Code GOJ41, 15800 NW 48th Ave., Miami, FL 33014
FL residents add 7% sales tax.
In U.S. add $5/order shipping & handling.

CANADA
1-800-327-7643 ext.7399

IN EUROPE
305-620-1500 ext.7399

INTERNATIONAL ORDERS
Add $12 for first item, $5 per item thereafter.
Customer is responsible for all local importation fees/taxes. Do not send cash.
Payment must accompany order and must be in U.S. funds.
VISA AND MASTERCARD ACCEPTED

NOTE SERVICE MUSIC

"Killing in the Name" Rage Against the Machine

By Dale Turner

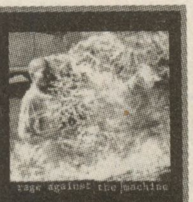
Upon the release of Rage Against the Machine's self-titled debut, the single "Killing in the Name"—ripe with frontman Zack de la Rocha's inflammatory lyrics and guitarist Tom Morello's menacing riffs—quickly became the band's signature song. "Killing" was also the first track on *Rage Against the Machine* to feature Morello's revolutionary use of the Digitech Whammy Pedal.

THE TUNING

Both guitars in "Killing in the Name" are in drop-D tuning, which is simply standard tuning (E–A–D–G–B–E), with the 6th string lowered one whole step, to D. To access drop D, just match the pitch of your 6th string's 12th-fret harmonic (E) with that of your open 4th string (D). Interestingly, on each of *Rage*'s drop-D tracks—including "Freedom" and "Take the Power Back"—Morello used his $80 "Pawnshop Special," an axe he scored at a Toronto store.

RAGING RIFFS

After a repeatedly slammed and sustained D5 chord, the song's first wave of behemoth riffs—a rhythmically intense buildup based heavily upon quarter-note triplets—surfaces. Nailing a quarter-note triplet can be pretty tough. Try having two or more guitarists simultaneously play them, and you'll most likely be surprised at the out-of-sync results! Most axemen assume that they can just "feel it," and so don't subdivide (count) in a fashion that will help them play the rhythm precisely. In a nutshell, a quarter-note triplet is arrived at by attacking every other "tick" of an eighth-note triplet, counted, "*one*-uh-*let*, two-*uh*-let, *three*-uh-*let*, four-*uh*-let" [**Fig. 1**]. With regard to "Killing in the Name," every time you see three quarter notes grouped within a bracketed "3," use Fig. 1's count to subdivide accordingly, picking the note that falls on each italicized syllable. Also, note that the song's intro is punctuated with octaves, each of which can be played with the shape in **Fig. 2**.



ALBUM
Rage Against the Machine (Epic)

About 40 seconds into "Killing in the Name," the main riff (Riff A) makes its first appearance. Interestingly, it was during his days as a guitar instructor that Morello conceived this pattern; it spontaneously erupted during a private demonstration of drop-D tuning. To smooth over all the tricky fretting moves in Riff A, try tackling it in sections, focusing separately on the hammer-ons, muted-string scratches [**Fig. 3**], and legato-style power chords [**Fig. 4**] before putting it all together.

WHAMMY PEDAL WEIRDNESS

In this track's quirky lead, Morello throws down some screeching single-note lines, courtesy of his trusty Whammy Pedal (locked into its "octave higher" setting). While playing broken octaves from the D minor pentatonic scale (D–F–G–A–C) [**Fig. 5**], Morello, in sync with each beat, rocks his foot back and forth on the pedal. (The "toe down" position sounds the guitar's notes an octave higher.) The speed-picking chops Morello displays throughout this section are ample evidence that at one point he did indeed practice upwards of eight hours a day!

TONE ZONE
GUITAR 1&2: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 7-8
EQ: Bass/Mid/Treble: 6/8/7
FX: Digitech Whammy Pedal

Fig. 1

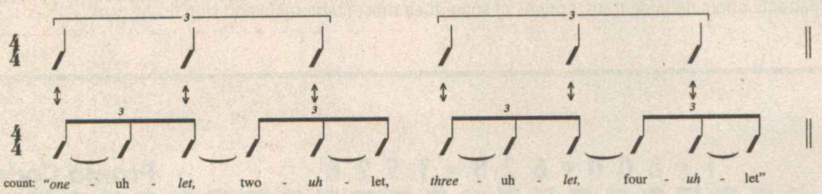


Fig. 2

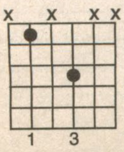


Fig. 3

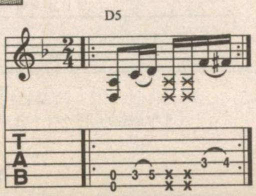


Fig. 4

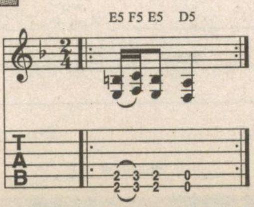
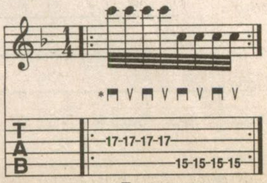
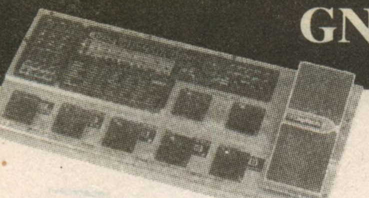


Fig. 5




GNX4 Guitar Workstation Powered
Download presets at www.digitech.com.
DigiTech
The Power to Create

KILLING IN THE NAME

As Recorded by Rage Against the Machine

(From the Epic Recording RAGE AGAINST THE MACHINE)

TRACK 69* **ON THE CD**

Words and Music by Zack de la Rocha, Tom Morello, Tim Commerford and Brad Wilk

Lyrics

Verses 1 & 2
Some of those that work forces are the same that burn crosses.

Chorus
Killing in the name of.

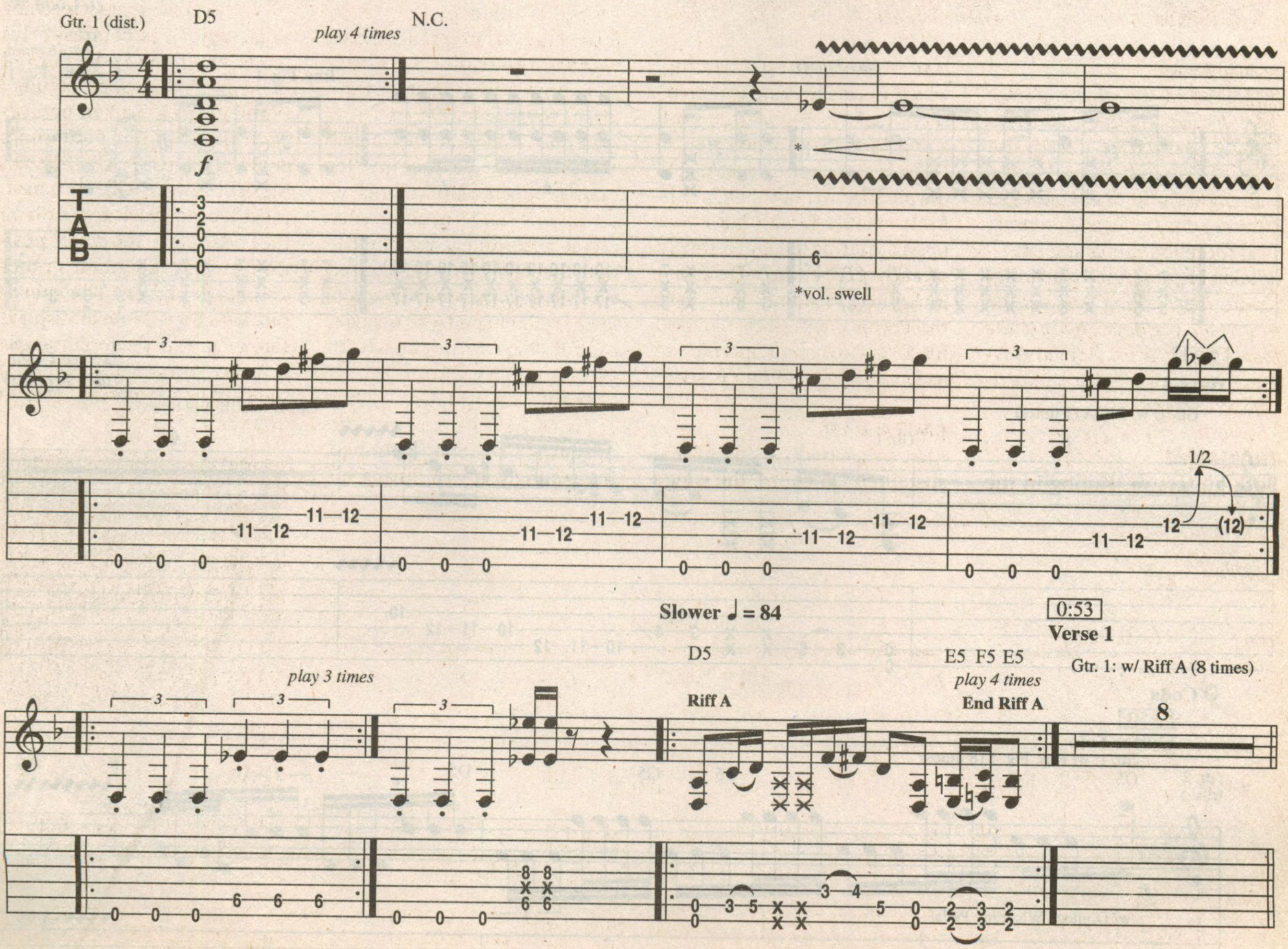
Interlude
And now you do what they told ya.
Those who died are justified by wearing your badge and your chosen white.
You'll justify those that died by wearing a badge and your chosen white.

Bridge & Outro
Fuck you, I won't do what ya tell me!

Drop D tuning:
(low to high) D–A–D–G–B–E

Intro

Moderate Rock ♩ = 126

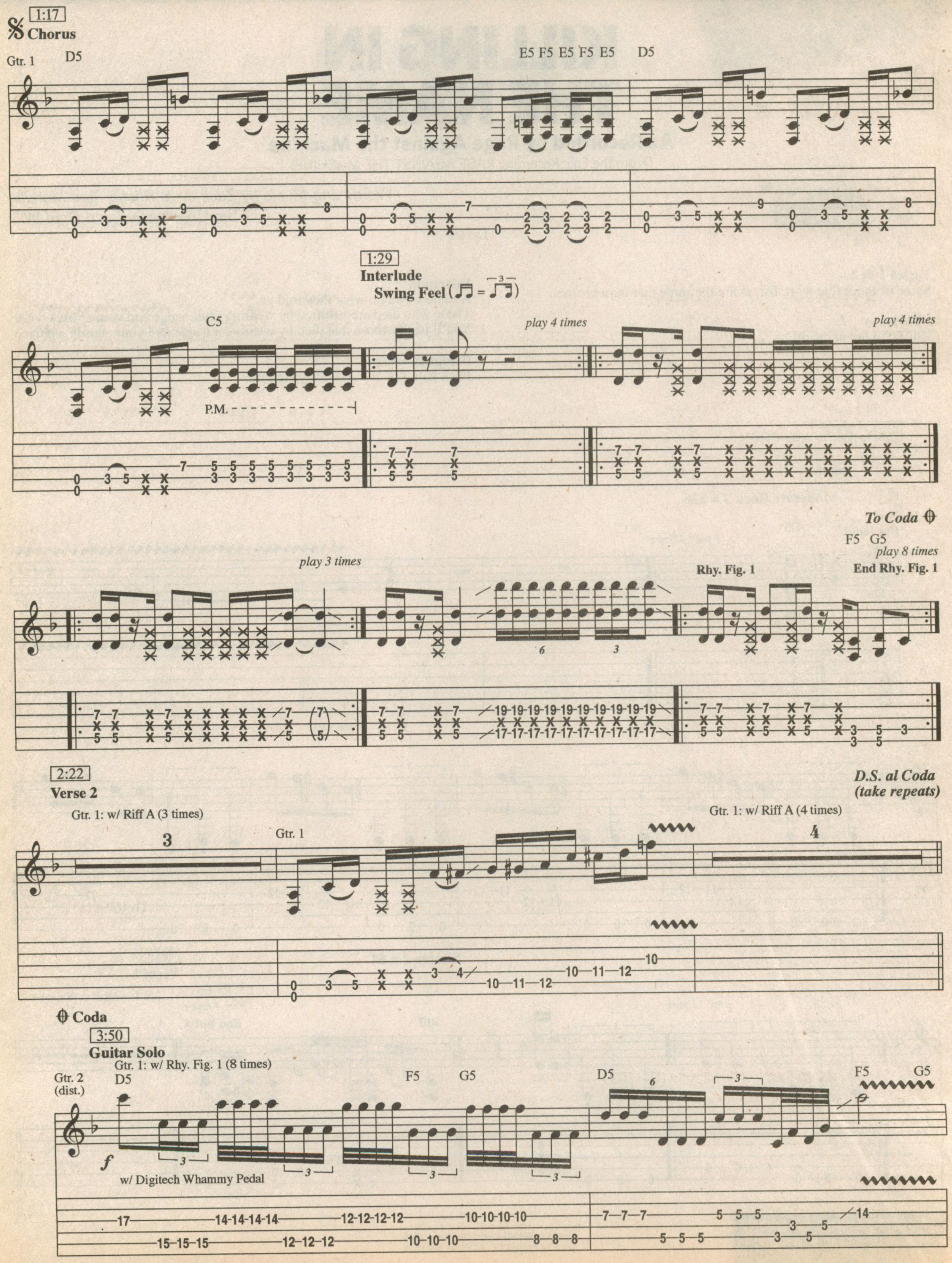


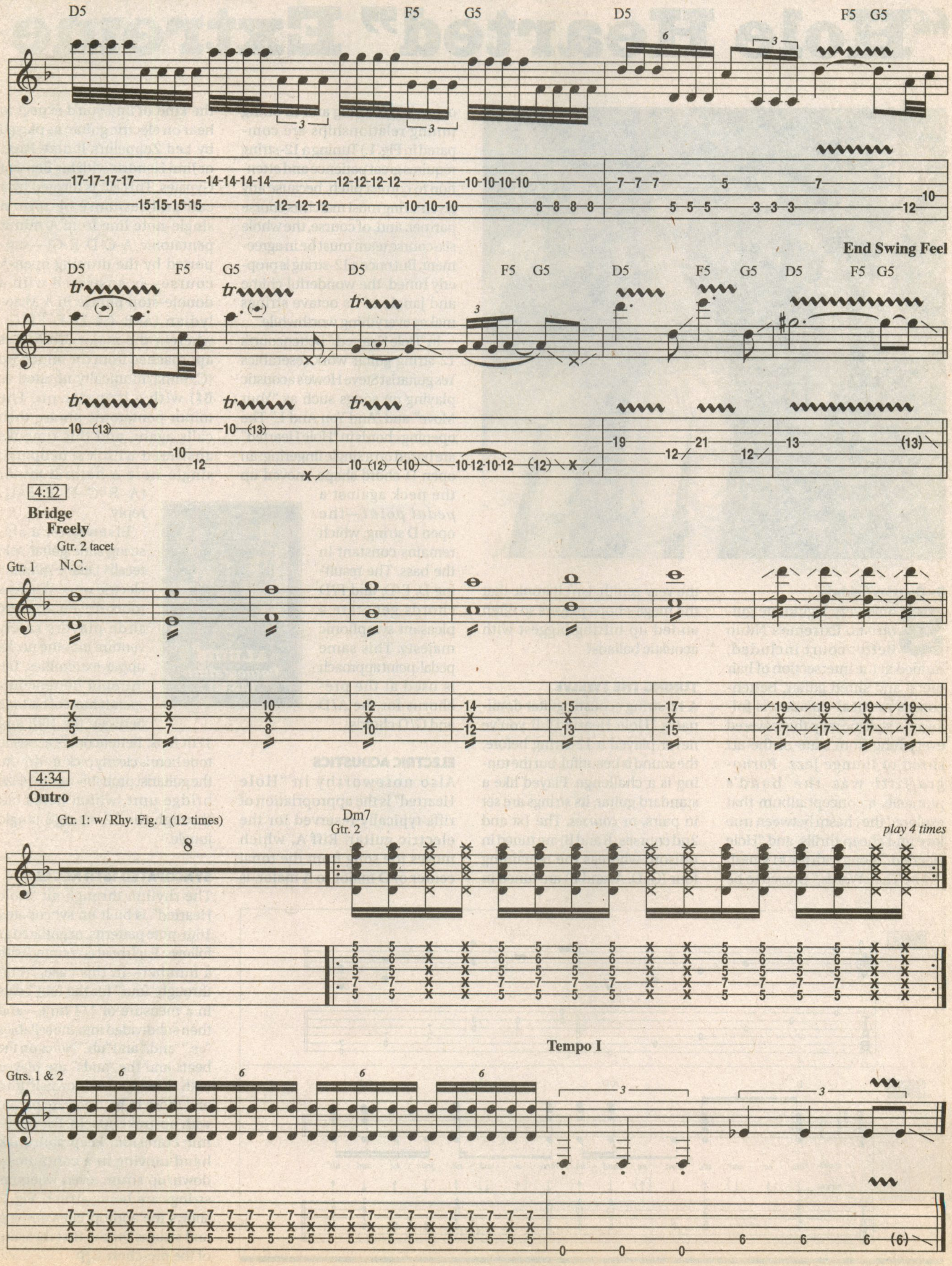
*** JOIN THE REVOLUTION!**
Subscribers, call 1-800-825-4942 or visit *guitaronemag.com* to learn how to get your *G1* CD-ROM.

Copyright © 1992 Retribution Music (BMI)
Used by Permission All Rights Reserved

Killing in the Name

DigiTech The Power to Create Guitar Workstation Powered
Download presets at www.digitech.com.




D5
F5
G5
D5
F5 G5
End Swing Feel
D5
F5
G5
D5
F5 G5
D5
F5
G5
D5
F5 G5
4:12
Bridge
Freely
Gtr. 2 tacet
Gtr. 1
N.C.
4:34
Outro
Gtr. 1: w/ Rhy. Fig. 1 (12 times)
Dm7
Gtr. 2
play 4 times
Tempo I
Gtrs. 1 & 2

"Hole Hearted" Extreme

By Douglas Baldwin

Some very legitimate guitarists, Extreme's Nuno Bettencourt included, resided at the intersection of hair metal and shred guitar. Bettencourt's musical excursions followed a stylistic map that covered everything from state-of-the-art shred to lounge jazz. *Pornograffitti* was the band's pinnacle, a concept album that explored the chasm between true love and cheap thrills, and "Hole Hearted," along with the #1 smash "More Than Words," proved to be the very zenith. Isn't it ironic that the mega-chops players so often ended up hitting biggest with acoustic ballads?

TUNING THE TWELVE

A 12-string acoustic guitar dominates "Hole Hearted." If you've never played a 12-string before, the sound is beautiful, but the tuning is a challenge. Played like a standard guitar, its strings are set in pairs, or *courses*. The 1st and 2nd courses (E and B) are tuned in unison, whereas the remaining four (G, D, A, and E) are tuned in octaves. (Six-string and 12-string tuning relationships are compared in **Fig. 1**.) Tuning a 12-string requires great patience and attention to correct pitch, because any given string must match its course partner, and, of course, the whole six-course team must be in agreement. But once a 12-string is properly tuned, the wonderful chime and jangle of its octave strings makes everything worthwhile.

In "Hole Hearted," Bettencourt's 12-string guitar work resembles Yes guitarist Steve Howe's acoustic playing on songs such as "Your Move" and "And You And I." The opening chords in "Hole Hearted" are based on a single fingering: an open D-chord shape, moved up the neck against a *pedal point*—the open D string, which remains constant in the bass. The resulting D, E/D, and F/D chords generate a pleasant symphonic majesty. This same pedal-point approach is used at the pre-chorus for the A/D and G/D chords.

ALBUM
Pornograffitti
(A&M)

ELECTRIC ACOUSTICS

Also noteworthy in "Hole Hearted" is the appropriation of riffs typically reserved for the electric guitar. Riff A, which moves the song from the tonal center of D major to A major, is the kind of line you'd expect to hear on electric guitar, as played by Led Zeppelin's Jimmy Page, or Jimi Hendrix with his Band of Gypsies. This riff is formed by a call-and-response pattern: a single-note line from A minor pentatonic (A–C–D–E–G)—supported by the droning open-A course—is answered with a double-stop phrase in A Mixolydian (A–B–C♯–D–E–F♯–G), wherein the major 3rd (C♯) is approached from the minor 3rd (C, enharmonically notated as B♯) with a hammer-on. The minor pentatonic phrase then calls again, and this time it's answered with a syncopated single-note A natural minor (A–B–C–D–E–F–G) reply.

Elsewhere, a six-string slide guitar solo recalls Duane Allman's electric work. Whereas roots-driven acoustic slide players rarely venture into the neck's upper extremities, the intrepid Bettencourt spends most of his time between the 10th and 17th frets. Bettencourt's acoustic tone here is clearly pickup-driven; the guitarist probably used a piezo bridge unit, which helps cut through the 12-string's jangle jungle.

SYNCOPATED 16TH NOTES

The rhythm throughout "Hole Hearted" is built on syncopated 16th-note patterns, negotiated as follows: Each beat is counted with a number—in this case, "one" through "four" for the four beats in a measure of 4/4 time—and then subdivided into the syllables "ee," "and," and "uh." Notes on the beats and the "ands" are played with downstrokes/downstrums, and those in between are played with upstroke attacks. For rhythmic cohesion, keep your pick hand moving in a continuous down/up strum, even when no strings are being struck. **Fig. 2** shows the appropriate counting and strums for the first measure of the pre-chorus.

Fig. 1

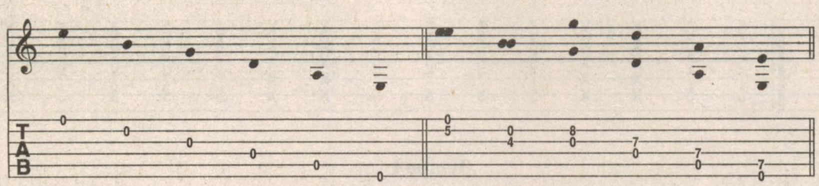
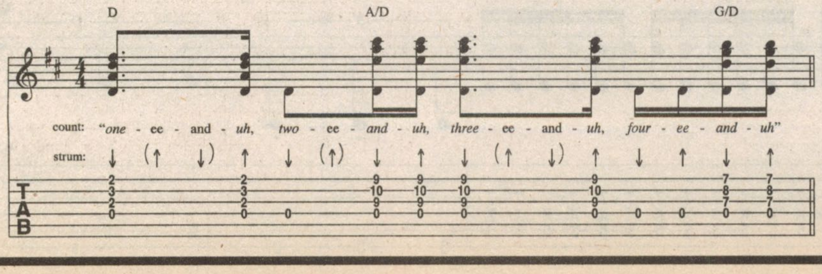
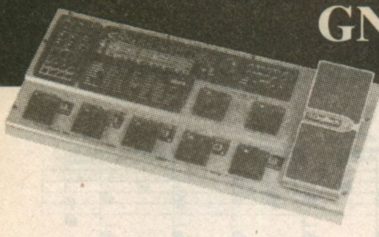


Fig. 2




GNX4 Guitar Workstation Powered
Download presets at www.digitech.com.
DigiTech
The Power to Create

HOLE HEARTED

As Recorded by Extreme

(From the A&M Recording PORNOGRAFFITTI)

Words and Music by Nuno Bettencourt and Gary Cherone

Lyrics

Verse 1
Life's ambition, occupy my time.
Priorities confuse the mind.
Happiness, one step behind.
This inner peace I've yet to find.

Pre-Chorus
Rivers flow into the sea,
Yet even the sea is not so full of me.
If I'm not blind, why can't I see
That a circle can't fit
Where a square should be?

Chorus
There's a hole in my heart
That can only be filled by you.
And this hole in my heart
Can't be filled with the things I do.
Hole hearted, hole hearted.

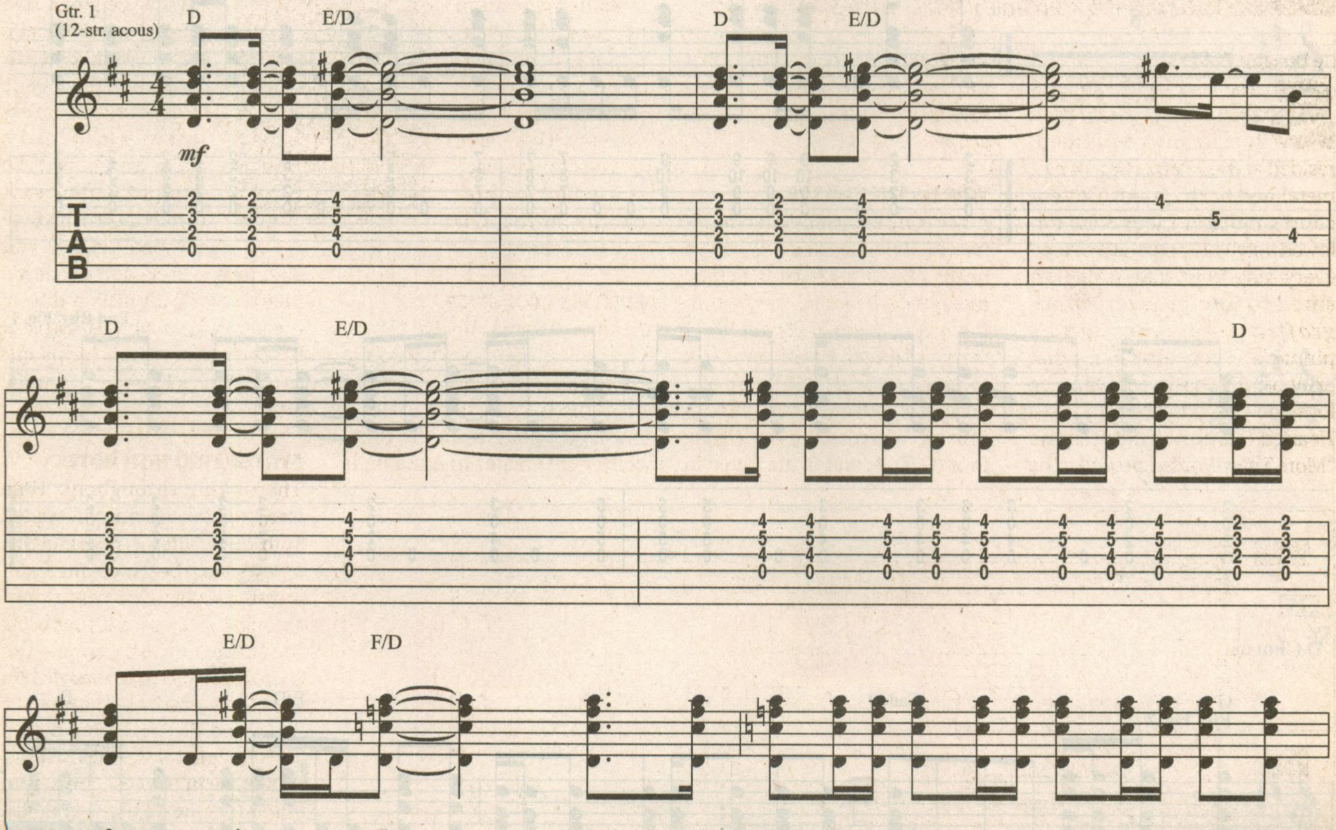
Verse 2
This heart of stone is where I hide.
These feet of clay kept warm inside.
Day by day, less satisfied.
Not fade away before I die.

Tune down 1/2 step:
(low to high) E♭–A♭–D♭–G♭–B♭–E♭

0:00

Intro

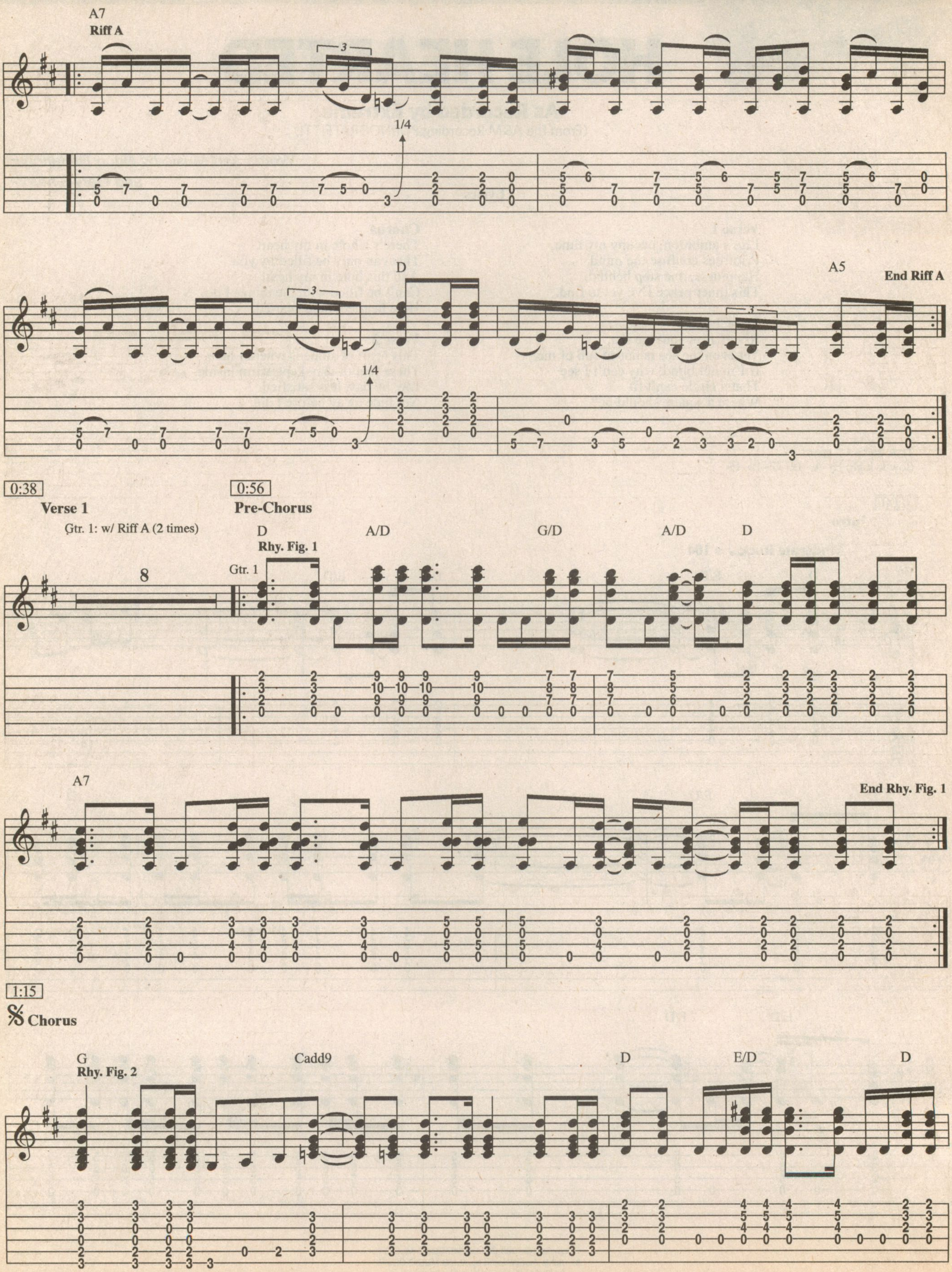
Moderate Rock ♩ = 104



Copyright © 1990 COLOR ME BLIND MUSIC
All Rights Administered by ALMO MUSIC CORP.
All Rights Reserved Used by Permission
Reprinted by Permission of Hal Leonard Corporation

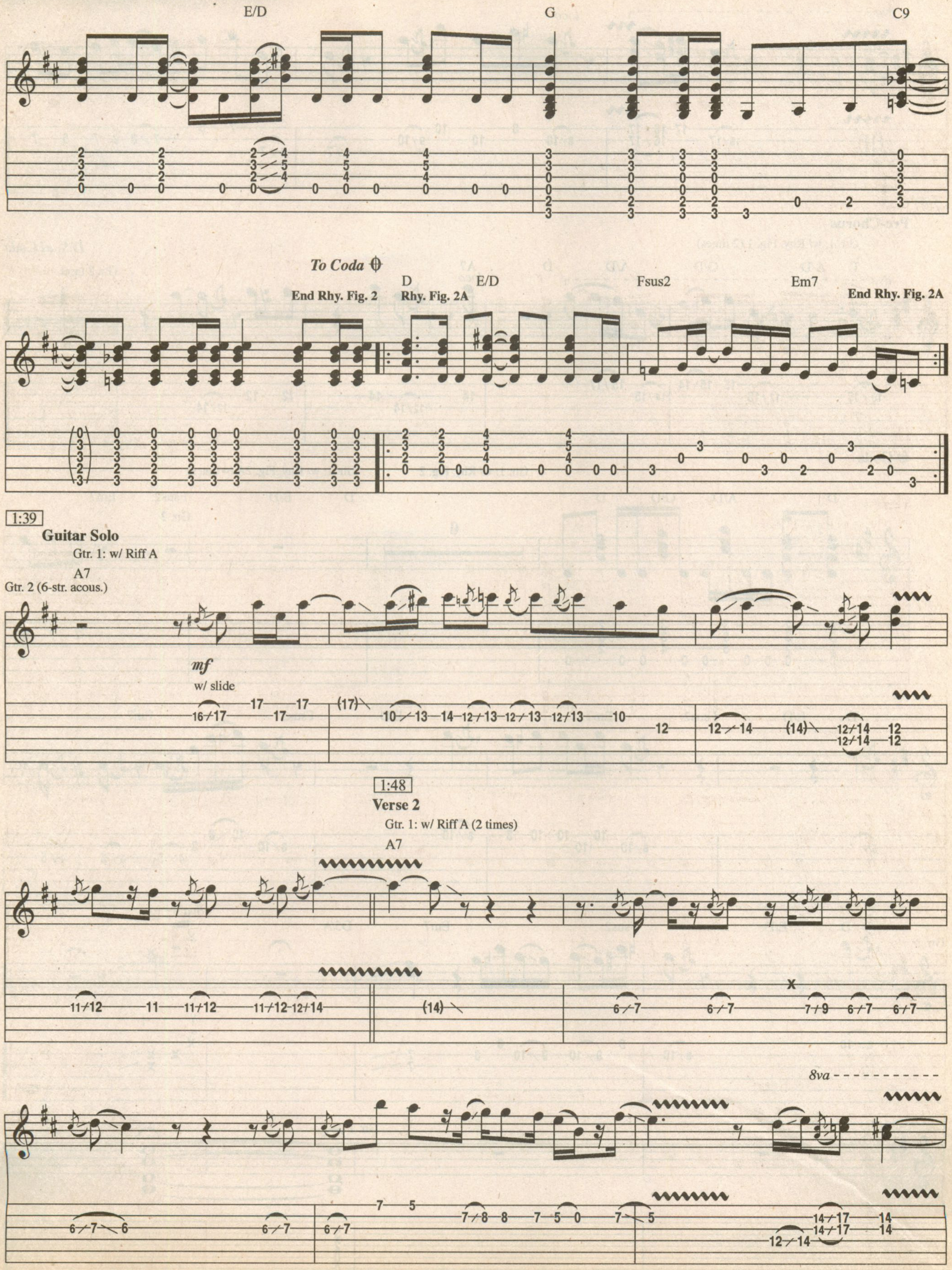
DigiTech The Power to Create Guitar Workstation Powered
Download presets at www.digitech.com.

Hole Hearted



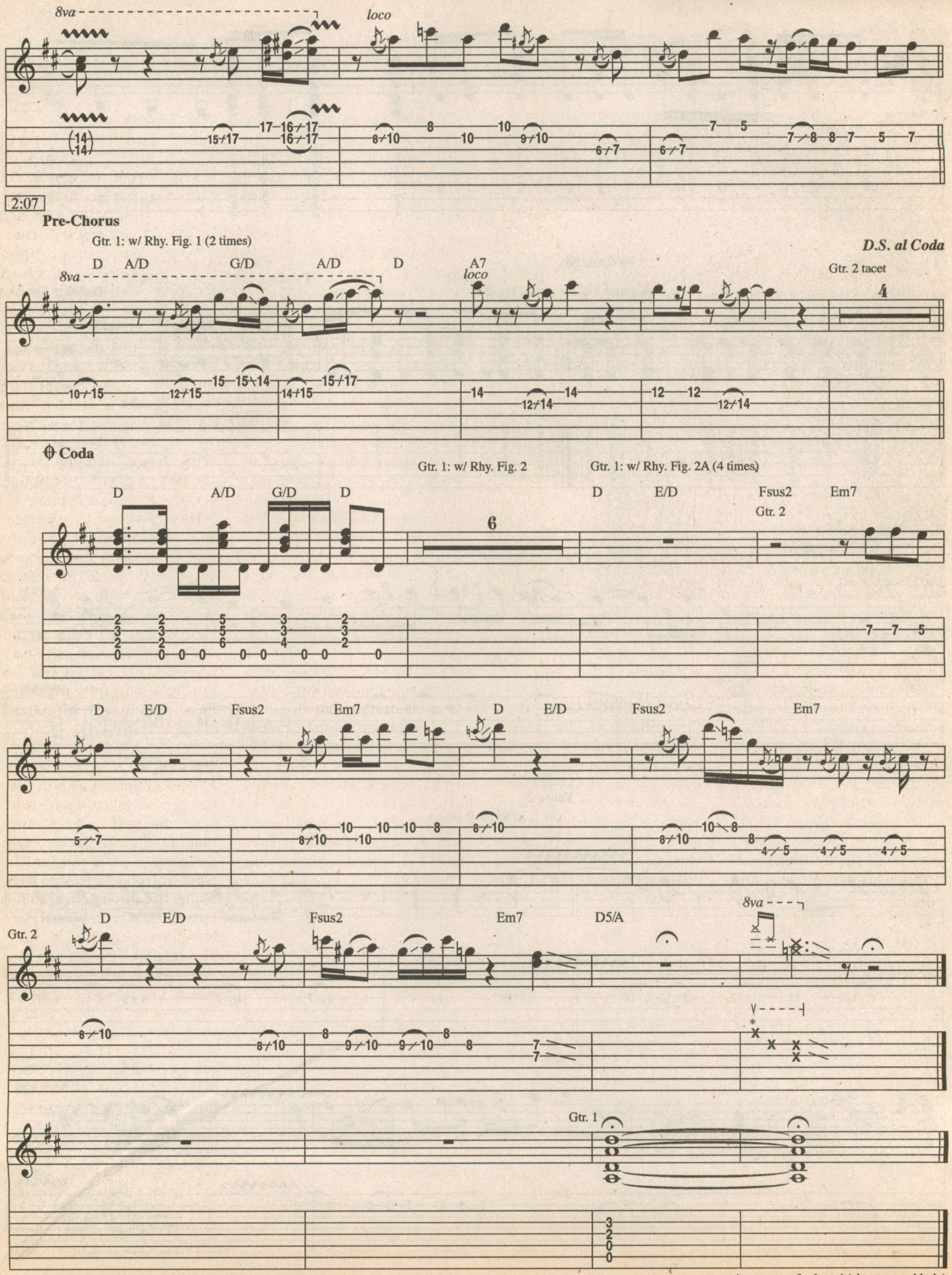
DigiTech Guitar Workstation Powered
Download presets at www.digitech.com.

Hole Hearted



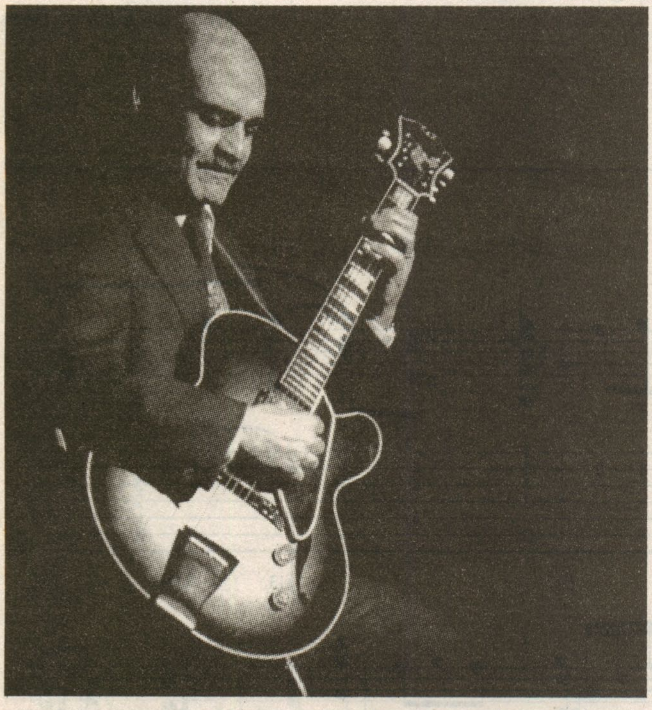
Hole Hearted

DigiTech Guitar Workstation Powered
Download presets at www.digitech.com.



*notes past fretboard (above sound hole)

"Joy Spring" Joe Pass



By Douglas Baldwin

Of all the skills that constitute the art of jazz guitar, the chord-melody solo performance is arguably the pinnacle. As its name implies, a chord-melody solo is an unaccompanied performance in which the guitarist maintains a steady sense of a song's chords while clearly stating the melody. Bonus points are awarded for fresh chord substitutions, harmonically cogent lines, and intelligent bass lines. As you shall see, Joe Pass wrote the book on this style.

HOTHOUSE FLOWERS

"Joy Spring" is a 32-bar jazz classic, yet its continual motion to harmonically distant keys defies traditional protocol. The melody is stated in F major in the first eight bars, and then restated a half step higher in the next eight. The middle eight bars ricochet between the keys of G, F, E♭, and G♭, before returning to F major for restatement of the theme. Pass not only strolls through this harmonic landmine as if it were a spring meadow but also replants the field with fresh flowers; his returns to F and other key centers are seeded with briery flatted-7ths, rather than your garden-variety major 7ths. Pass has also trimmed back some of the more ornate growth in the standard transcription of the melody. **Fig. 1** shows the *Real Book*'s first two bars, followed by Pass' version. Similarly, **Fig. 2** reveals the contrast between the two versions in the last two measures of the head.

ALBUM
Virtuoso #2
(Pablo)

After stating the 32-bar tune (rehearsal letter A), Pass runs down the changes (letter B) with a swinging bass line and even more of his thorny ♭7ths, often set within 9th and 13th chords. He approaches most of these chords in two bop-approved ways: either chromatically, from above (E♭9–D9, G9–G♭9, Am7–A♭m7–Gm7); or with tritone movement (E♭13–Am7, D7♯9– A♭7, A♭m9–D9). In fact, his opening harmonic salvo (F9–E♭9–D9–A♭13–G13–D♭9–C13–G♭7–F7) at rehearsal letter B is one of the psalms of the bebop bible: a I–VI–ii–V cadence dressed in sharkskin.

FLYING HOME

Pass' return to the head [letter C] is not so much a recapitulation as it is a joyous springboard for further exploration. In bar 8, dig the twisty approach to G♭ major via chromatically dipped A♭m7 and D♭13 chords. Also note the hip single-note proclamation in the 17th measure (the G major stretch). Pass' coda repeats bars 30 and 31 of the melody three times, and then eventually settles down—with the help of the bebop psalm mentioned earlier—to a cool F13 chord.

How does an aspiring jazz guitarist cultivate the skills necessary to emulate such a sweet chord-melody solo? Apart from a keen attention to tone and technique, two aspects are vital: knowing various interpretations of the original tune (*All Music Guide* lists 127 recordings of "Joy Spring"), and fully digesting Pass' passages in bite-sized chunks. Read on.

THE CD-ROM

The accompanying shiny disc has four excellent excerpts for your consumption. The first example contains the first eight measures of "Joy Spring" as Pass plays it. Using fingerstyle technique, run through this, shift it up to G♭, then back to F, and you'll have three-quarters of the head! The second example contains the middle eight bars of rehearsal letter B, highlighting Pass' swinging bass lines. The third example is of the G major single-note run during letter C, and the final example demonstrates Joe Pass' bebop-Bible passage that ends this beautiful recording.

Fig. 1

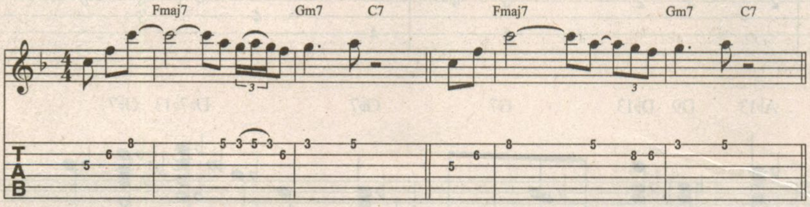
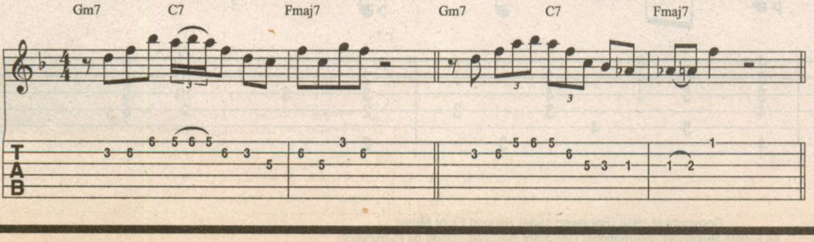


Fig. 2



TONE ZONE
GUITAR 1: Hollowbody
PICKUP/POSITION: Humbucking/Neck
EQ: Bass/Mid/Treble: 5/5/3

GNX4 Guitar Workstation Powered
Download presets at www.digitech.com
DigiTech
The Power to Create

JOY SPRING

As Recorded by Joe Pass

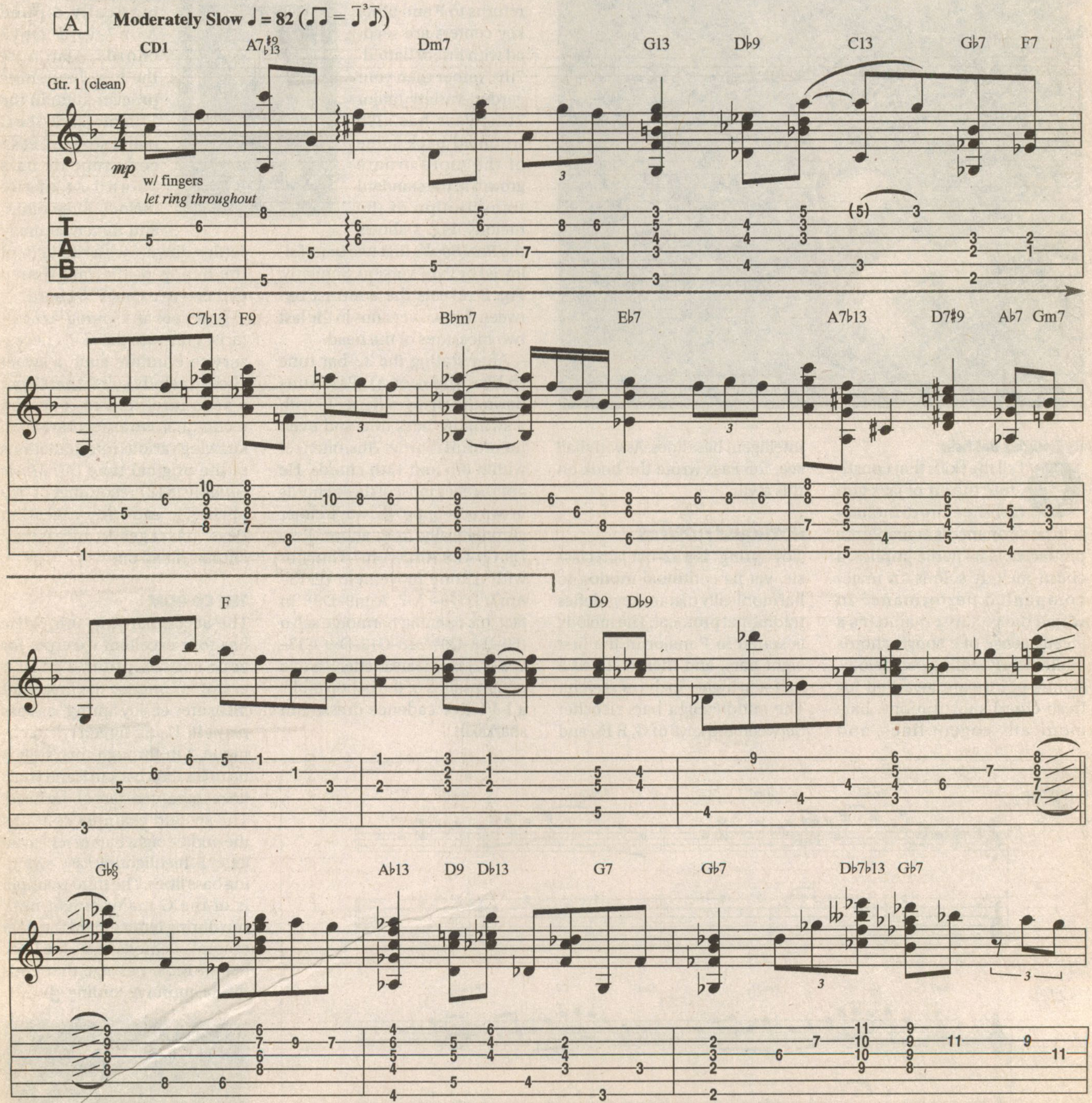
(From the Pablo Recording VIRTUOSO #2)

Transcribed by Adam Perlmutter

Music by Clifford Brown

FIGS. 1-4 » TRACKS 70-77*
ON THE CD

Fig. 1 » Tracks 70-71

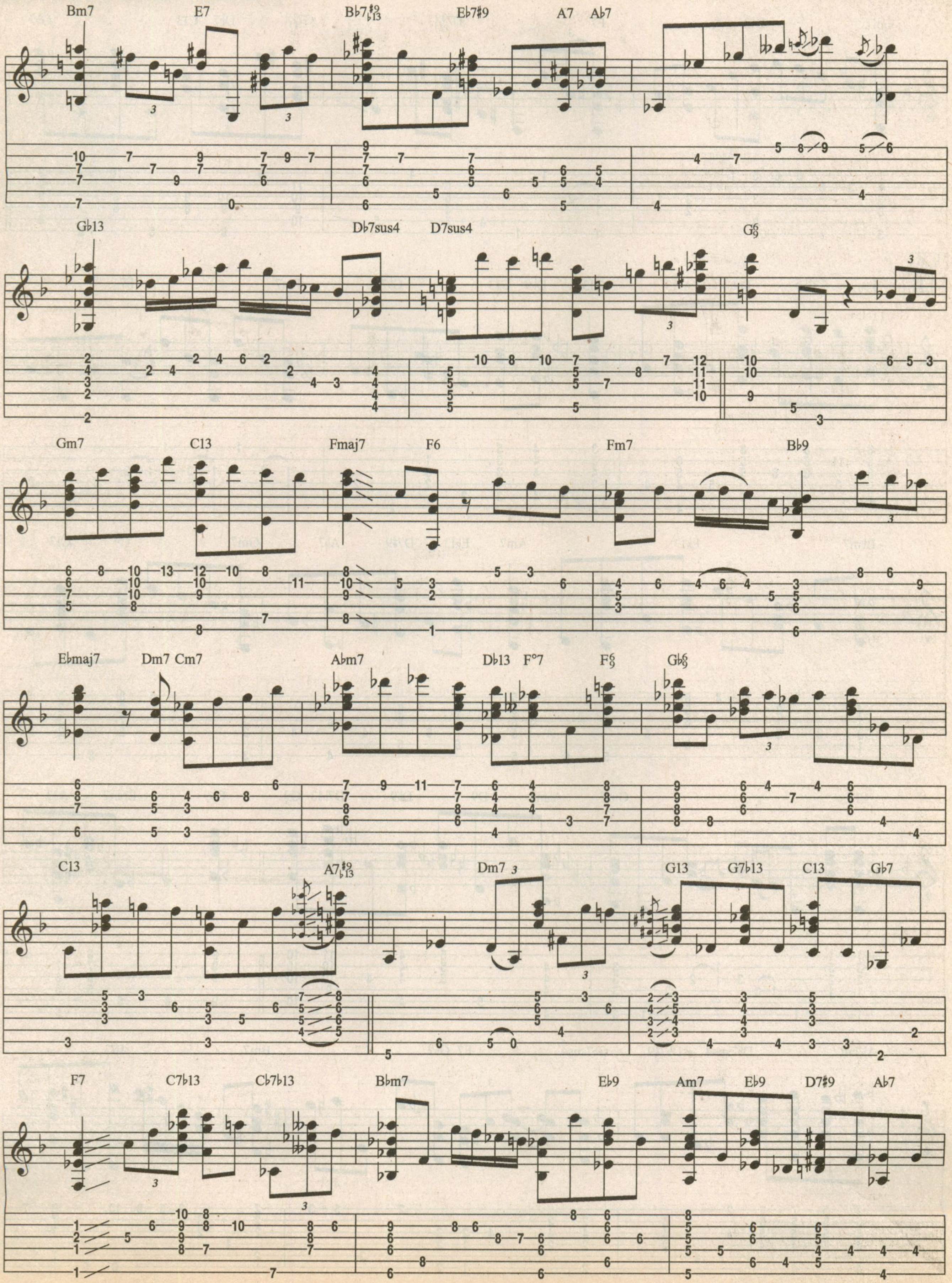


★ JOIN THE REVOLUTION!
Subscribers, call 1-800-825-4942 or visit *guitaronemag.com* to learn how to get your *G1* CD-ROM.

Copyright © 1956 (Renewed 1984) Second Floor Music
All Rights Reserved International Copyright Secured Used by Permission

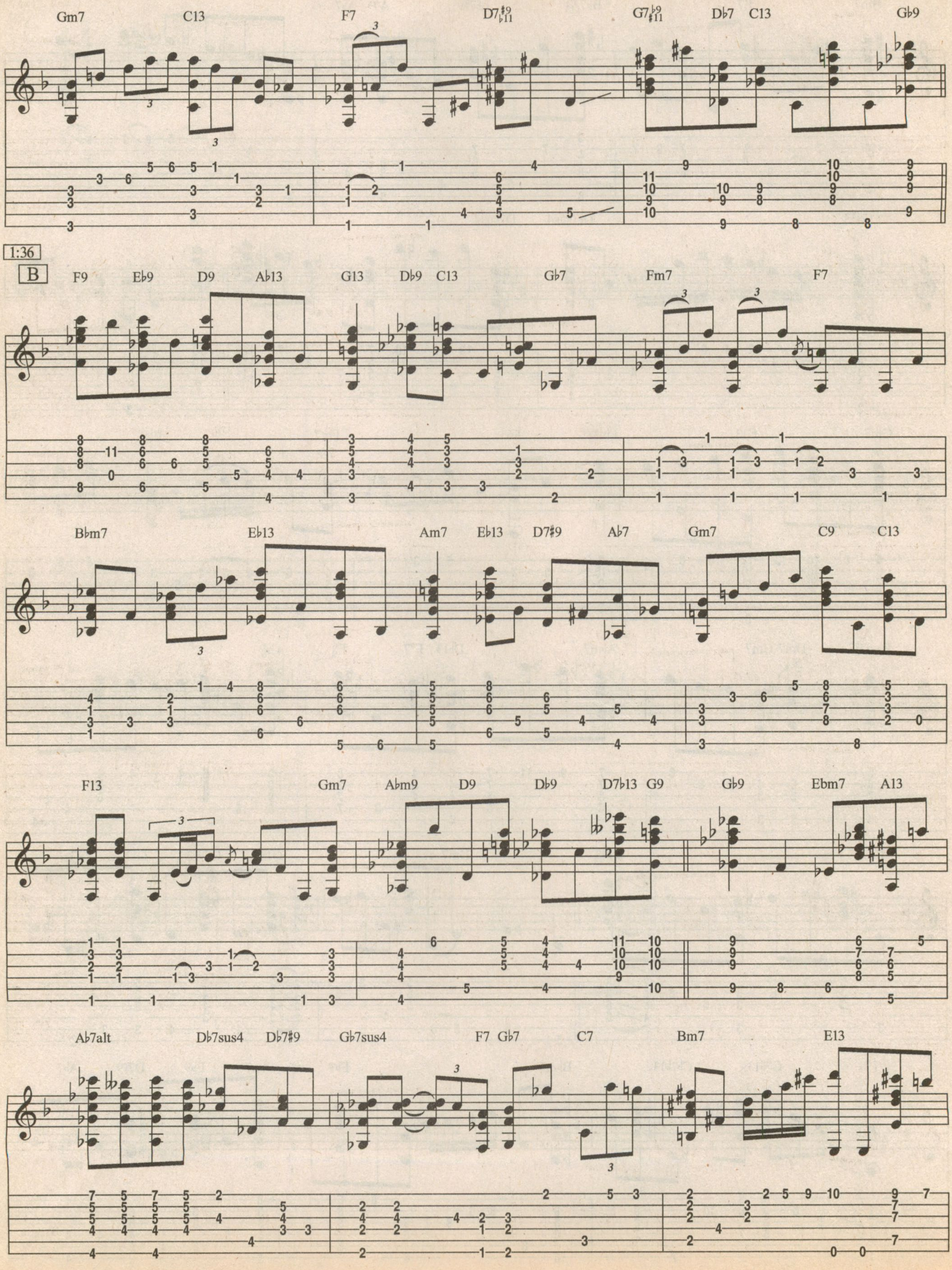
DigiTech Guitar Workstation Powered
Download presets at www.digitech.com.

Joy Spring

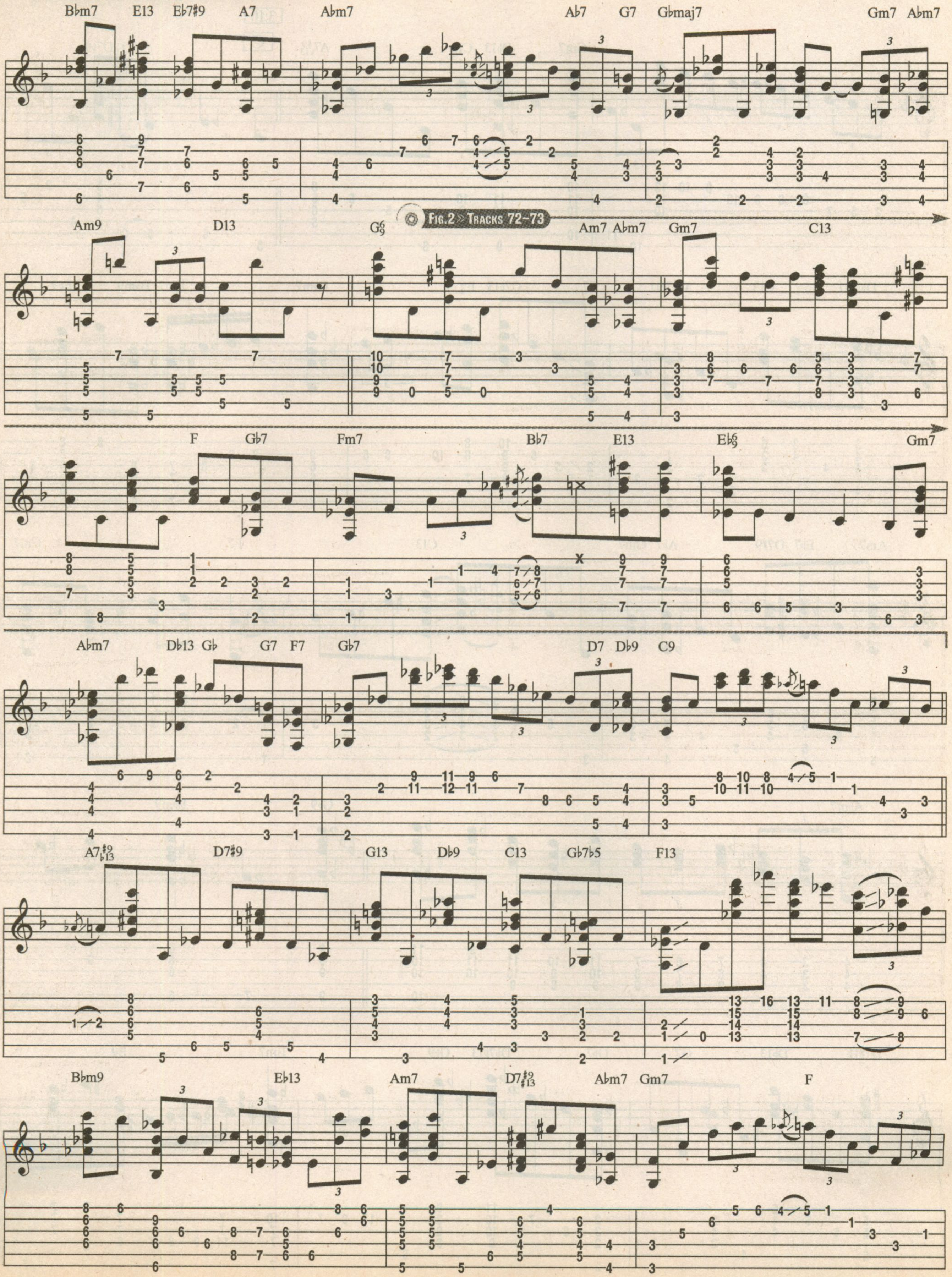


Joy Spring

DigiTech The Power to Create Guitar Workstation Powered
Download presets at www.digitech.com.

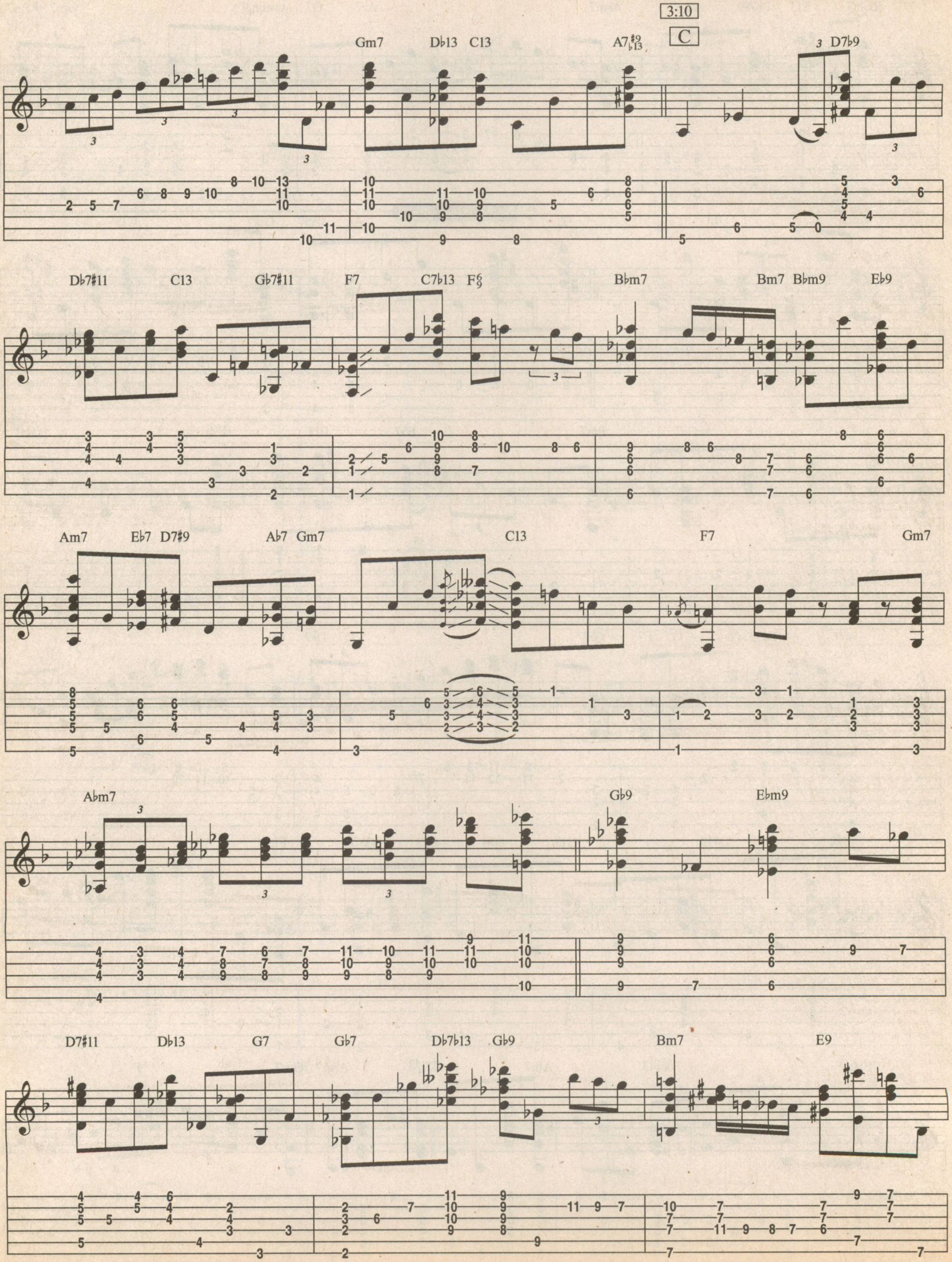


DigiTech Guitar Workstation Powered
Download presets at www.digitech.com.

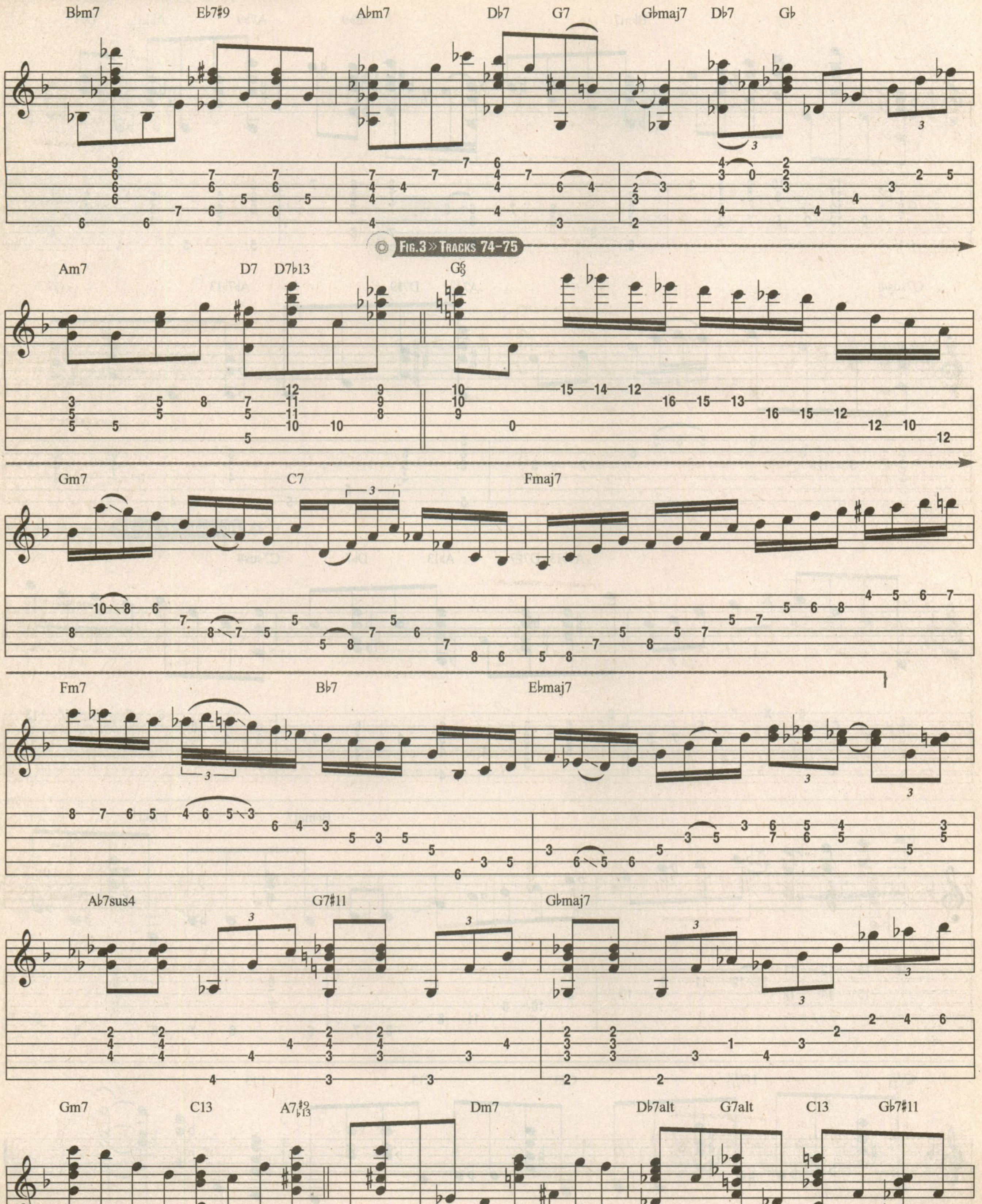


DigiTech The Power to Create Guitar Workstation Powered
Download presets at www.digitech.com.

Joy Spring

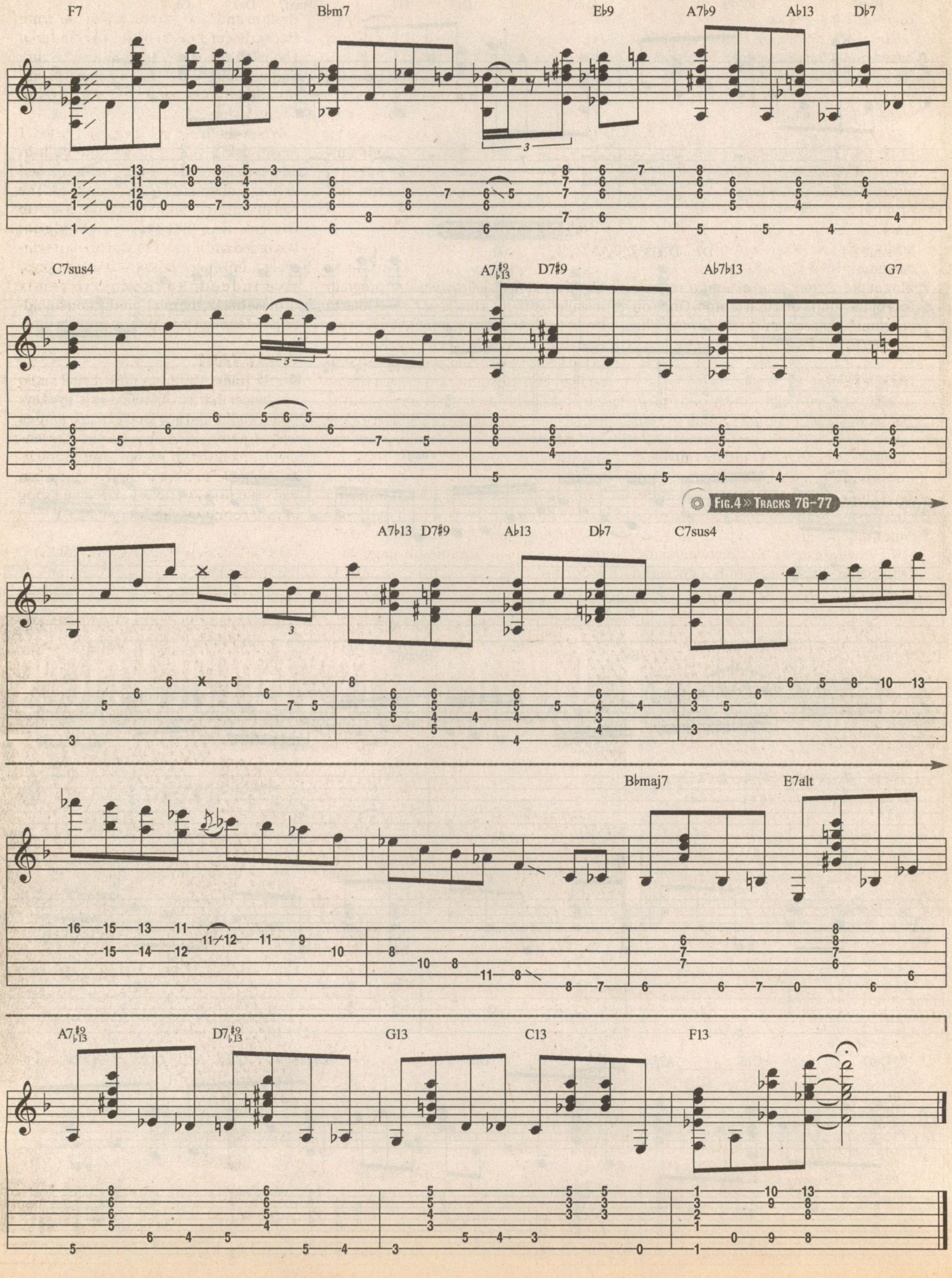


DigiTech The Power to Create Guitar Workstation Powered
Download presets at www.digitech.com.



Joy Spring

DigiTech The Power to Create Guitar Workstation Powered
Download presets at www.digitech.com.



CONTINUED FROM PAGE 78

The Edit view's cursor changes function based on its location. It can be a pointer for selecting or grabbing, a crosshair for operating on the clip's envelope, or a triangle that draws fades.

GTP3's Loop Browser works with Acidized loops or Groove Clips. Clips can be auditioned in the browser and then dragged onto a track in Edit view. Tempos and keys of Acidized loops can be adjusted. These loops play at the current project tempo, regardless of the loop's original tempo. Once on your track, you can repeat the Groove Clip by dragging it from its center edge.

"Guitar Tracks Pro 3 is a very capable digital audio sequencer."

MIX VIEW

In Mix view, you can view groups of 16 tracks, bus and aux tracks, or all of your tracks at once. The mixer offers 32 audio channels, eight busses, and two auxiliary busses. You can automate volume, pan, send knob, or plug-in edit moves by right-clicking the control and selecting Arm for Automation.

GTP3 offers up to 32 effects per song, with no per-track effect limits. Effects can be added in the insert field by right-clicking. The program comes with DX effects and can also use VST effects, thanks to the included FXpansion VST-DX adapter. Cakewalk includes a tuner, echo unit, reverb, delay, chorus, and other useful effects. It also offers SMPTE time code generation and automation of mixer and effect parameters.

FIRED UP

I found GTP3 easy to set up and use on my Pentium 4–based Windows 2000 system. The program installed without a hitch, and I was able to begin recording almost immediately using the computer's basic 16-bit soundcard. For a quick test, I simply plugged a Fender Strat straight into the soundcard using a simple adapter. The headroom was ample, and the signal was clean enough to begin recording and processing without rerouting that signal through a preamp.

After a quick look through the manual's opening section, I was able to import a basic drum track from the included loops and begin creating several mixes based on the musical example on page 78. I recorded a very primitive-sounding rhythm and lead part on top of the drum tracks. Recording was a simple matter of choosing the track, arming it to record, and starting to play. The program was stable and intuitive, with no complex setup or confusing submenus to navigate.

When the basic parts were recorded, I began using Amplitube and the built-in effects to fatten things up. I was surprised at how authentic the tracks sounded. The fact that the included effects could beef up the raw unprocessed guitar signal I recorded and turn it into something resembling a finished studio track was impressive indeed. By the fourth remix of those tracks, the mini-production sounded good enough to inspire a complete song.

FINAL TAKE

Guitar Tracks Pro 3 is a nifty digital audio sequencer that can handle vocals, live keyboard audio, and any kind of audio loop as well as guitar tracks. Plus, it avoids the tendency of software to get too big for its britches; it's simple, stable, and capable. And when you want to grab your axe and write a song at your computer, that's all you need.

CONTACT Cakewalk, 888-CAKEWALK, *cakewalk.com*

Learn Audio Recording Like Nowhere Else.

The Conservatory of Recording Arts & Sciences
1.800.562.6383

All students train, hands-on, in cutting edge 48-track Analog/ Digital Recording Studios that feature:

- SSL
- Studer
- Otari
- Neumann
- Neve
- Neotek
- Lexicon
- Hafler

Plus...
- eMac/Logic Platinum Digital Lab
- Tascam Analog/Digital Mix Down Lab
- Individual G4 Pro Tools Workstations
- And Much, Much More!

- No more than 12 students per class - taught by award winning professionals.
- Every student completes an internship in the industry for graduation.
- Only recording school authorized by Avid/Digidesign, T.C. Electronic, Waves, and SIA to certify students in the use of their products.

t.c. electronic

2300 East Broadway Road
Tempe, Arizona 85282
www.audiorecordingschool.com

MARKETPLACE

Reach serious guitarists with an ad in The Marketplace section of *Guitar One* magazine!
Call us at 646-723-5421 and ask for *Guitar One* Marketplace

"LOOKING FOR A RECORD DEAL?"

Getting signed is very hard to do, but we will get the record deal you are looking for! Guaranteed Service. Call now to receive your FREE information.

Talent 2000
800-499-6395
www.talent2k.com

MADE IN USA
GUITAR BRA
$9.99
FREE SHIPPING
20 mil THICK
CLEAR
REMOVABLE CLEAR PICK GUARDS and MORE...
NO GLUE OR ADHESIVES
ELECTRIC and ACOUSTIC SIZES AVAILABLE
MANDOLINS TOO
PURCHASE AT WWW.LUXLOGS.COM
VIRTUALLY INDESTRUCTIBLE UNDER NORMAL PLAYWEAR

SINGERS! REMOVE VOCALS
Unlimited Free Backgrounds
from *Original Standard* Recordings!
Thompson Vocal Eliminator™
VE-4 Free Brochure/Demo
24 Hour Demo/Info Line
(770)482-2485 - Ext111
LT Sound Dept GO 7980 LT Parkway, Lithonia, GA 30058
www.VocalEliminator.com/go/GO
Better Than Karaoke For Over 25 Years!

JustStrings.com

World's Largest Selection of Guitar and Bass Strings!
Sets, Singles, and Bulk Strings www.juststrings.com

E.M. SHORT'S guitars

DISCOUNT PRICES

NEW • USED • VINTAGE

Gibson, PRS, Gretsch, Fender, Martin, Larrivee, Brian Moore, Heritage, Jackson, Charvel, Victoria, THD, Trace Elliot, Bad Cat, Guild, Tacoma, Santa Cruz, Garrison, Epiphone, Modulus, Lakland, and more!

Call 800-835-3006
or log on to www.wichitaband.com
Wichita, KS

Riff Interactive

Interactive Guitar Lesson CD-ROMs

"I have got more out of Riff Interactive than all my books and VHS tapes put together."
Thurman W

Riff INTERACTIVE

www.riffinteractive.com/guitarone

Guitar Concept

We're gonna change the way you learn guitar!!

www.guitarconcept.com
Left-handed version now available

Big Bends NUT SAUCE TUNING LUBRICANT

- Stabilizes tuning
- Reduces string breakage
- 100% safe for you and your instrument
- Keeps guitar tuned while pulling rock/blues style bends
- Keeps guitar tuned while using vibrato bar

Used & endorsed by Pete Anderson

"I have been using Big Bends Nut Sauce on tour and find that it not only cuts WAY down on the need for on-stage tuning, but it has virtually eliminated string breakage...Nut Sauce is a champion to string benders and whammy shakers everywhere!"
Elliot Easton
Lead Guitarist for The Cars and Creedence Clearwater

Check out our "Always In Tune" T shirts and hats

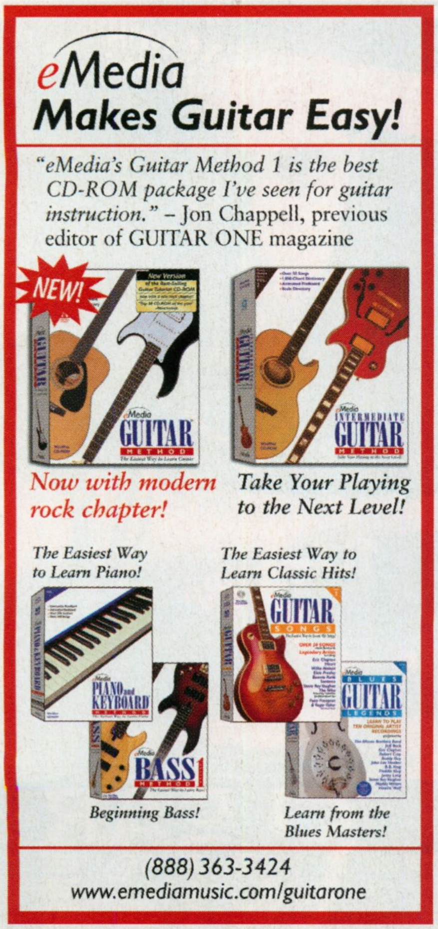
Big Bends LLC
P.O. Box 324
Plainwell, MI 49080-0324

MSRP $19.95 + S/H
No strings attached guarantee.

1-888-788-BEND www.guitaristonly.com

SUBSCRIBE NOW TO THE HOTTEST BASS MAG IN THE LAND!

GUITARWORLD.COM



STUTTERING
Help prevent it!
STUTTERING FOUNDATION
1-800-992-9392
www.stutteringhelp.org

1000 FREE CD's
when you purchase
BeyondMastering.com
FREE DEMONSTRATION CD
1-877-507-0130

Name Brand Products : BC Rich, Ibanex, Washburn, Dean Guitars, Oscar Schmidt, Excel, Digitech, DOD, Dunlup, Planet Waves, Vinci, D'Addario, Black Diamond, Randall, Kustom, Behringer, Zoom, Samson, **Warehouse Pricing !!!!**

Reach Serious Guitarists!
Advertise in
GUITAR ONE
MARKETPLACE
Contact Jeff today!!
jeff@guitaronemag.com
646-723-5421

ACCESSORIES / PARTS

REPAIR AND BUILD GUITARS
Free catalog packed with thousands of parts, tools, woods, kits, books, and videos. Featuring StewMac tools and Waverly machines.
Stewart-MacDonald, Box 900-D,
Athens, Oh. 45701.
Call 800-848-2273.
www.stewmac.com

PEDALS PICKUPS STRINGS TUBES MICROPHONES CABLES GUITARS AMPS.
Great Prices. Click & Buy
www.imperialguitar.com

Cases Cases Cases
Factory Direct!
Any ATA Case For $99
Mixers, Amps, Heads, or Keyboards
www.discount-distributors.com
800-346-4638

BANDS / MUSICIANS

MUSICIAN'S NATIONAL REFERRAL:
Where professional musicians and bands connect;
For information, call 800-366-4447;
Outside U.S. call 909-337-6972
www.musicianreferral.com

Guitarboy.com
Cool tunes with Hot Guitar
17 #1 Songs on the internet

CDS/VIDEOS

RARE/CD/VHS/DVD-CATALOG
rock, pop, jazz, heavy metal, folk, alt.
Send, free, to:
RARE MUSIC - po box 185
Concord, MA 01742
PH-Fax: 1-781-259-4371
Email: JYearLite@aol.com

DUPLICATION

CD Duplication
www.blinddogstudios.com
1-800-970-2364

EQUIPMENT FOR SALE

SAVE BIG! New And Used Instruments
www.theguitarfactory.com
800-863-4347 x33

JS-200 Guitar/Lessons $159.00!
Strings $2.90/set! Bargains!
www.listenagainmusic.com

FINANCE YOUR MUSIC GEAR!
No credit or not so perfect credit, we can help.
Guitars, Amps, Drums and more for $29/mo.
1-800-863-4347 www.theguitarfactory.com

Prices you can live with on guitars you can't live without!
Electrics by Gibson - G&L - Ibanez - Epiphone - Modulus - Rick Turner; acoustics by Martin - Gibson - Tacoma - Larrivée - Collings - Santa Cruz - RainSong - Tobias Composite Acoustics - Huss & Dalton - Hank Mauel - Lance McCollum - Sergei deJonge and more. Specialty instruments including major-brand banjos and mandolins, and the major players in amps, strings and accessories. 800/635-2021 for a catalog, or at **www.fqms.com.**
First Quality Music, 7006 Trade Port Dr., Louisville, KY 40258.

MARKETPLACE

INSTRUCTION

Now Available
The Guy Lee Guitar Method
www.guytar.com

MEMORIZE THE ENTIRE FRETBOARD
Fast, fun, easy. Music education software.
Free trial. www.dprtechnology.com

ACCELERATED LEARNING
using Hypnosis and NLP. This is the real deal! Two audio programs to warp-drive your playing to maximum!
$19.95 check or M/O.
Specify instrument when ordering.
Studio Si Technology,
P.O. Box 53208, Albuquerque, N.M. 87153
www.TranceTone.com

GO BEYOND SHREDDING!
Learn sweeping, legato, and hybrid picking with world-reknowned virtuoso/studio guitarist, Marshall Harrison.
Techniques are applicable to all styles from rock to classical to jazz.
Online streaming lessons, free tab, free videos, free mp3's all available at
www.marshallharrison.com

Master Piano Grand style in one day
Years of Fun Free Tape / Free Gift $33
Monte McCasland 1304 Lariat Circle
Oak Leaf, TX 75154-5808

www.Stetina.com
Master Your Music!
Free lessons, tips, and more

www.IntimateAudio.com
A free guitar instruction site devoted to intimate musical recordings and indie musicians.

TAPELLA - Now Playing!!!
www.itunes.com
www.guitarempire.com

MUSIC THEORY COURSE FOR GUITAR
Correspondence Course. Certificate issued on completion. Beginning Courses also available. Course outline and enrollment order form for this and other home-study courses, write to:
Jim Sutton Institute of Guitar,
23014 Quail Shute Spring, Texas,
77389-3944, USA;
call 800-621-7669;
E-mail: JSuttonISG@aol.com;
www.guitar-jimsuttoninst.com

ABSOLUTELY UNDERSTAND GUITAR
The ultimate DVD/video guitar lesson program.
Toll Free (866) 477-9900
www.absolutelyunderstandguitar.com

$400 WEEKLY ASSEMBLING PRODUCTS
From Home. For free information send SASE: Home assembly-G, P.O. Box 216
New Britain CT 06050-0216

www.FunkyDogMusic.com
Unique Method Books: Master the Fretboard, Play like Jimi, Develop Monster Fingerstyle Technique.

The Secrets of Successful Practicing are at www.guitar.co.nz

FREE CD - Includes 3 revolutionary books with audio examples. FREE!
www.agsguitar.com

OTHER

NOW ACCEPTING ARTISTS
Wholesale Distribution
SET-FIRE RECORDS
P.O. Box 759, Springfield, LA 70462-0759

Paintitblakk.com
The Most Fked Up Place On Earth"**

SCHOOLS

RECORDING ENGINEER
HOME STUDY COURSE.
Licensed School. Diploma. **FREE** Information:
Audio Institute of America,
814 46th. Avenue, Suite AX,
San Francisco, Calif. 94121
www.audioinstitute.com

SHEET MUSIC

www.SheetMusicSuperstore.com
The Largest Selection of Guitar Tab Books on the net. New Titles: Dio, Jane's Addiction, Three Days Grace, Ventures, Maroon5.
504-250-2369

www.guitaronemag.com

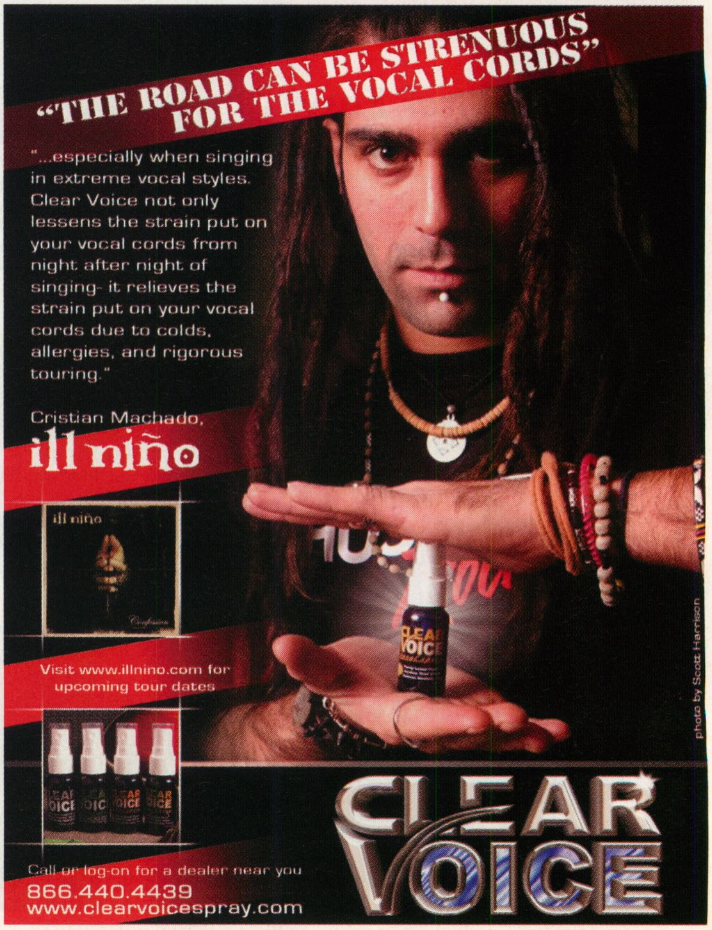
BAND-IN-A-BOX®
Sound on Sound raves
"One of the few music products that sits in the **must-have** category."

The award-winning **Band-in-a-Box** accompaniment software for **Macintosh®** & **Windows®** is so easy to use! Just type in the chords for any song using standard chord symbols (like C, Fm7 or C13b9), choose the style you'd like, and **Band-in-a-Box** does the rest – automatically generating a complete **professional quality five instrument arrangement** of piano, bass, drums, guitar and strings in a wide variety of popular styles.

Band-in-a-Box Pro $88 USD
Band-in-a-Box MegaPAK $249 USD

PG Music Inc.
29 Cadillac Avenue
Victoria, BC V8Z 1T3 Canada
1-800-268-6272
(250) 475-2874
PG music
www.pgmusic.com
E-mail: sales@pgmusic.com

GUITAR ONE



HAL LEONARD GUITAR WORKSHOP TOUR 2004

ATTENTION GUITAR TEACHERS, STUDENTS AND PLAYERS:

Spend an entertaining session learning about dozens of cool guitar publications from Hal Leonard, including the *Hal Leonard Guitar Method 2nd Edition*. Learn how this method and other new guitar publications can improve your playing and teaching.

Covering all styles of music, the workshops are hosted by Greg Koch, author of the ***Hal Leonard Guitar Method***, a popular Fender endorsee, and recording artist on Steve Vai's Favored Nations label.

"Greg Koch is one of those rare guitarists that can blend various styles with a light-hearted appraoch and a tremendous amount of technique. Hearing him play inspires a guitar player to try to achieve greatness on the instrument." **Steve Vai**

WIN! **Win a FREE 50th Anniversary Special Edition Fender Stratocaster** or a DVD player with an assortment of Hal Leonard guitar DVDs!

WORKSHOP DATES

September 1st
Dave's Guitar – LaCrosse, WI

September 13th
West Music – Moline, IL

September 14th
West Music – Coralville, IA

September 15th
West Music – Marion, IA

September 16th
West Music – Cedar Falls, IA

September 21st
Todd's Guitar, Etc. – Longmont, CO

September 27th
George's Music – Orlando, FL

September 28th
J. Michael Instruments – Melbourne, FL

September 29th
George's Music – West Palm Beach, FL

October 1st
Real Guitars – Punta Gorda and Fort Myers, FL

October 2nd
Music Showcase – Brandon, FL

October 4th
George's Music – Jacksonville, FL

October 9th
White House of Music – Waukesha, WI

October 12th
Sam Gibbs – Wichita Falls, TX

October 14th
Mr. E's Music – Bedford, TX

October 16th
Ward-Brodt – Madison, WI

October 20th
George's Music – North Wales, PA

October 21st
World of Music – Erie, PA

October 22nd
J.W. Music – Carlisle, PA

October 26th
Kennelly Keys – Lynnwood, WA

October 27th
Kennelly Keys – Seattle, WA

Please contact participating stores for complete details.

Hosted by
GREG KOCH

SPONSORED BY: HAL•LEONARD Fender Guitar One

visit us @ www.infinity1.com

INFINITY 1

THIS AD REPRESENTS A SMALL PERCENTAGE OF WHAT IS AVAILABLE. FOR THOUSANDS OF MORE ITEMS, VISIT OUR WEB SITE AND ORDER ON-LINE. MAKE SURE TO HIT THE NEW PRODUCTS BUTTON FOR THE LATEST, GREATEST STUFF.

41099 A. P. CIRCLE 13th Clover
41169 AC/DC Classic Logo
43297 AC/DC About To Rock Angus
44405 AS I LAY DYING Death/Duel Skulls
44401 ATREYU Logo/Vampire Girl
43072 AUDIOSLAVE Gold Flame Logo
42757 B. D. MURDER Elder Misanthropy
44407 B. L. SOCIETY Hangover Music
42924 B. L. SOCIETY Forged In Iron
41004 B. L. SOCIETY Lords Of Destruction
36445 B. L. SOCIETY We Sold Our Souls
43517 B. THROUGH Skull & Crossbones
43102 B. OF. DEST Shut The Fuck Up
38795 CHEVELLE Iron Cross Logo
42524 C. OF BODOM Hate Crew Deathroll
44412 CHIMAIRA Logo/Fuck Power Trip
32559 CKY Ozzy Logo
43071 COLD Cold Army
44431 C. OF FILTH Nymphetamine/Sex
44123 DAMAGE PLAN Group Photo
25331 DANZIG White Skull
42721 DARKNESS Wings Logo
43073 DEFTONES Love Letter Girl
40945 DEFTONES Special Forces Logo
42159 DEVIL DRIVER I Could Care Less
41123 D. BORGIR Death Armageddon
42317 D. BORGIR Skull Saw
41108 DOWN In Your Hedgerow Lp
38865 DOWN Crown Of Thorns
44409 E. TIME I DIE Hot Damn Girls
44410 FEAR FACTORY Archetype
43522 F. FOR FRIEND Seven Ways Scream
43930 GOD FORBID Gone Forever
40950 GODSMACK Pentagram Skull Logo
43120 GUNS N ROSES Roses & Pistols Logo
43289 HATEBREED Now Is Time Logo
43290 HATEBREED Spitting Venom
43112 HIM Heartagram/Logo
32465 IN FLAMES Burning Match
40965 IRON MAIDEN Aces High
43087 IRON MAIDEN Fear Of The Dark
25484 JUDAS PRIEST British Steel
42947 KILL. ENGAGE Mass. Metal Logo
44417 KILL. ENGAGE Sacred Heart Logo
42004 LACUNA COIL Group Photo

VISA, MASTERCARD AND DISCOVER ORDERS CALL (952) 556-1121 OR FAX (952) 556-1131

LG And XL Authentic Concert Tour T-Shirts $19.95

T-Shirts Listed Are Not Pictured But Are Still Same High Quality. Many Of Our Shirts Are Available In Size Medium, Please Call Or Visit Our Web Site.

28581 (HED)pe Sexy Nun Sitting On Logo
42134 40 BELOW SUMMER The Mourning After
44240 A PERFECT CIRCLE Hollow
40523 AC/DC Back In Black
43879 AC/DC Flick Of The Switch Art
24283 AC/DC Highway To Hell
41167 AC/DC Powerage
43055 ADEMA Fire Logo
42997 AFI A Fire Inside Angel Statue
33184 AFI I Remain In Shadows Growing Wings
39891 AFI Sing The Sorrow
39047 AFI Wings Logo
42881 ALICE COOPER 70s Closeup Of Face
40786 ALKALINE TRIO Graveyard Logo
39842 AMON AMARTH Versus The World Tour
44656 ANTHRAX Group Live In Flames
42982 ANTI-FLAG The Terror State
42983 ANTI-FLAG Weapons Of Hypocrisy
41026 AS I LAY DYING Angels Logo
40541 AS I LAY DYING Girl Sawblade Face
42943 AS I LAY DYING Green Skull
26987 AT THE DRIVE IN Atencion
25491 AT THE GATES Slaughter Of The Soul
38486 ATREYU Skull Logo/Aint Love Grand
37217 ATREYU Suicide Notes & Butterfly Kisses
40932 AUDIOSLAVE Audio Tigers Logo
39069 AUDIOSLAVE Red Circle Flame Logo
44111 A. SEVENFOLD Monster In Mirror Haunting
44094 A. SEVENFOLD A7X Tophat Skull/Logo
38137 BAD BRAINS Banned In DC
43165 BAD RELIGION Soldiers Logo
10619 BAD RELIGION Suffer/Boy On Fire
32716 BATHORY Goat Head Logo
39187 BEHEMOTH Zos Kia Cultas
37113 BIOHAZARD Down For Life
40071 BLACK DAHLIA MURDER Skull Logo
10625 BLACK FLAG Bars Logo
39315 B. LABEL SOCIETY #1 BLS Hardcore
33161 B. LABEL SOCIETY BLS Logo/Brewtality
39456 B. LABEL SOCIETY The Blessed Hellride
43210 BLACK SABBATH 1969 Group Photo/Logo
41050 BLACK SABBATH Vol. 4 In Purple
42115 BLEED. THROUGH Winged Skull Logo
32180 BLIND GUARDIAN Dragon & Sword
23884 BLIND GUARDIAN Nightfall In Middle Earth
43164 BLINK 182 Logo/Stomping Rabbit
36073 BURZUM Filosofem
36070 BURZUM When Night Falls (Import)
36323 CANNIBAL CORPSE Bloody Logo
10651 CANNIBAL CORPSE Butchered At Birth*
42311 CANNIBAL CORPSE 15 Year Killing Spree
10649 CANNIBAL CORPSE Tomb Of Mutilated*
43378 CASUALTIES Sounds From The Streets
41254 CASUALTIES Stay Out Of Order Lp
37122 CHILDREN OF BODOM Follow The Reaper
32717 CHILDREN OF BODOM Hatebreeder
42959 CHIMAIRA Flaming Axes Logo/Group Photo
41864 CHIMAIRA Gun & Knife Logo
40798 CKY Fist Logo/Force Change Now
39722 CKY FuCKYou Logo
36371 CLASH Distressed London Calling
40937 COLD Year Of The Spider
39653 C. OF FILTH Children Of A Lesser God
25311 CRADLE OF FILTH Dead Girls Dont Say No
37312 CRADLE OF FILTH Humanis
42148 CRADLE OF FILTH The Fecund Coming
33609 CRADLE OF FILTH Vestal Masturbation
22090 CRYPTOPSY Whisper Supremacy
28626 DARK FUNERAL Logo
37045 DARK TRANQUILITY Damage Done
39427 D. HOUR Hidden Hands Of Sadist Nation
36087 DARKTHRONE Transilvanian Hunger
10667 DEAD KENNEDYS DK Logo
40946 DEFTONES Def Cobra Logo
39837 DEFTONES Stencil Skull
38923 DEFTONES Yellow Sunset Logo
44548 D. ESCAPE PLAN Flag Logo
44547 D. ESCAPE PLAN Bird Men Logo
28601 DIMMU BORGIR Mankinds Innocence
25456 DIMMU BORGIR Norway
25104 DIO Holy Diver
41116 DIO Murray With Zombies
41082 DISTILLERS Shady Lady/Logo
43942 DISTILLERS Stencil Gibson SG Guitar Logo
40941 DISTURBED Eye Logo/Remove The Fear
23870 DOORS Jim Morrison Passed Out On Stage
33981 DOWN Group Photo Standing In Swamp
28569 D. THEATER Live Scenes From New York
41201 DREDG Penguin Clan
43135 D. K. MURPHYS Lonely Fields Of Athenry
41371 DYING FETUS Destroy The Opposition
32273 EMPEROR Shield Logo
43321 EVANESCENCE Amy Face With Lyrics
43317 EVANESCENCE Fallen Cd Cover
42165 EVERY TIME I DIE Hot Damn
31852 EXPLOITED Mohawk Skull
41096 FINCH Perfection Through Silence
44413 FLAW Endangered Species
41087 F. FIGHTERS Group Live Silhouette Photo
43170 F. FIGHTERS Triple Logos/FF Logo
42137 F. A. TO ASHES Logo/Fiction We Live
43107 F. FOR A FRIEND Machine Guns Logo
32509 GG ALLIN War In My Head
40007 GLASSJAW Man Riding Mosquito Logo
42835 GOD FORBID Gold Skull Logo
38938 GODSMACK Group Sitting Inside Sun Logo
40949 GODSMACK Hotsmack Group Standing
43160 G. CHARLOTTE Crumbled Dollar Bills Logo
43161 G. CHARLOTTE Spray Paint Collage Logo
25458 GORGOROTH Logo
43012 GREEN DAY Eagle Logo
38141 HAMMERFALL Logo/Crimson Crusade
44789 HATE ETERNAL King Of All Kings Demon
38758 HATEBREED A Call For Blood/Vengeance
38760 HATEBREED Flaming Logo/Perseverance
43291 HATEBREED Old English Logo/Winter Angel
41117 HAUNTED One Kill Wonder
43109 HIM Tribal Logo
43523 HIMSA Courting Tragedy
42535 HYPOCRISY Face & Wires/Tour 2003
44898 ICED EARTH The Reckoning
41019 ILL NINO Confession
42133 ILL NINO Crown Logo
39662 IMMORTAL Demons Of Metal
44657 IN FLAMES Indiana Jones
44658 IN FLAMES Speaker Logo
37048 IN FLAMES Star Logo/Group Photos
43223 INCUBUS A Crow Left Of Murder Cd Cover
38524 I. C. POSSE ICP Hand Logo/Blue Wraith
41100 I. C. POSSE Violent J Wizard Of The Hood
24875 IRON MAIDEN Best Of The Beast
43086 IRON MAIDEN Dance Of Death
40969 IRON MAIDEN Killers
36511 IRON MAIDEN Number Of The Beast
40968 IRON MAIDEN Purgatory/Eddies Head Jars
36512 IRON MAIDEN Trooper
43085 IRON MAIDEN Wildest Dreams
43940 JET Get Born Logo
23960 JIMI HENDRIX Are You Experienced Lp
41463 JIMI HENDRIX Guitar With Wings Logo
23956 JIMI HENDRIX Star Spangled Banner Jimi
39920 JOY DIVISION Love Will Tear Us Apart
25487 JUDAS PRIEST Screaming For Vengeance
41334 KILLSWITCH ENGAGE Spider Logo
40992 KING CRIMSON In Court Of Crimson King
42476 KING DIAMOND Puppet Master Face
42474 KING DIAMOND The Puppet Master Lp
42477 KITTIE Kiss Of Infamy
42970 KORN I Am Done Scribbled Lyrics W/Logo
38040 KORN Stripper Girl Leaning Against Pole
42306 KORN Take A Look In The Mirror
44416 K. MOUTH KINGS Fire It Up/Logo
37303 K. MOUTH KINGS Rollin Stoned/Crown
37050 KREATOR Pleasure To Kill
43077 LED ZEPPELIN 2nd Lp Cover
33306 LED ZEPPELIN 4th Lp Cover
22137 LED ZEPPELIN Stairway To Heaven
28646 LED ZEPPELIN Swan Song/U.S.A. 1977
28648 LED ZEPPELIN Zeppelin 3
43167 LETTER KILLS Logo
43514 LINKIN PARK Gothic Spray Paint Logo
42541 LINKIN PARK Meteora Panoramic Lp Art
43022 LIZZY BORDEN American Metal Logo
43939 L. PROPHETS Even Through Your Doubts
44791 L. PROPHETS Ape Crest Logo/For Us
42100 L. SKYNYRD Confederate Flag Logo
42879 L. SKYNYRD Winged Skull & Crossbones
36333 MARDUK Deathshead
40956 M. MANSON Face Photo/Babble Bitch...
40957 M. MANSON Closeup Wearing Cap
40656 M. MANSON Mobscene Group Photo
42410 MARS VOLTA Spiders Logo
41959 MASTODON Logo/Remission
40490 MASTODON Remission Lp
22097 MAYHEM Logo
27278 MEGADETH Killing Is My Business...
25446 MEGADETH Peace Sells...But Whos Buying
43197 MEGADETH Rust In Peace
19519 MERCYFUL FATE Kings Face
10766 METALLICA Damage Inc.
11144 METALLICA Doris
10762 METALLICA Flaming Skull
10767 METALLICA Kill Em All
10560 METALLICA Rebel Skull
10558 METALLICA Ride The Lightning
38907 MINISTRY Piss Army
18690 MISFITS Die Die Darling
17161 MISFITS Horror Business
17159 MISFITS Kennedy Bullet*
25410 MISFITS White Skull
24299 MORBID ANGEL Flaming Goat Head
42196 MORBID ANGEL Heretic
40482 MORTICIAN Darkest Day Of Horror
13354 MOTLEY CRUE Girls Girls Girls
10784 MOTLEY CRUE Too Fast For Love
43270 MOTOGRATER Ghost Posed In Gear Photo
35668 MOTORHEAD Hammered Logo
43099 MOTORHEAD Rock N Roll
40997 MURDERDOLLS Ghoul Scout Logo
38617 NAPALM DEATH Order Of The Leech
44882 NECROPHAGIA The Divine Art Of Torture
42480 NEVERMORE Enemies Of Reality
39189 NILE Anubis
35959 NILE In Their Darkened Shrines
39918 NINE INCH NAILS Pretty Hate Machine Lp
10566 NINE INCH NAILS Teeth & Salt Trail
25804 NIRVANA Group Live On Stage
38298 NIRVANA In Utero Lp
38380 NIRVANA Vestibule Indecisive/Fudge
39720 NOFX The War On Errorism
44430 NORMA JEAN Scenery Logo
28602 NOTHINGFACE Hand In Star Logo
39191 NOTHINGFACE Splatter Logo/Skeleton
38816 OBITUARY The End Complete
27317 OPETH Blackwater Park
39664 OPETH Deliverance
21222 OZZY OSBOURNE Hitchhiker
36484 OZZY OSBOURNE Jaws
43213 OZZY OSBOURNE Ozzville
41061 OZZY OSBOURNE Reflective Ink Skull
36470 PANTERA Cowboys From Hell Metal Skull
38851 PANTERA Death Dealer Card
42880 PANTERA Spray Paint Stencil Horned Skull
25129 PANTERA Vulgar Display
24981 PEARL JAM Stick Figure/Alive
41105 PENNYWISE Fist Logo
28609 PINK FLOYD Darkside Of The Moon
32998 PINK FLOYD Wish You Were Here
44415 P. THE WELL Naughty Little Angel
40511 POSSESSED Seven Churches
36435 PRIMUS Frizzle Fry
37573 Q. OF THE STONEAGE Girl Sitting In Logo
41143 RADIOHEAD Pacific Coast
28500 RAMONES Black & White Presidential Seal
41572 RAMONES Group Inside Presidential Seal
43351 RANCID Graveyard Logo
40853 RANCID Indestructible
24285 RANDY RHOADS Tribute Photo With Guitar
41427 R. CHILI PEPPERS Skateborder Logo
43246 R. ZOMBIE Sinister Urge Zombie Photo
40784 R. STONES Keith Richards For President
43205 RUSH Self Titled Lp Cover/Tour Dates
25111 S.O.D. Speak English Or Die
28442 SAMHAIN Skull Scarecrow
43331 SEETHER Tribal Logo
43526 SENSES FAIL Skull & Swords Tattoo Logo
37914 S. PISTOLS Silver Jubilee God Save Queen
40999 S. PISTOLS The Filth And The Fury
42824 SHAD. FALL Beating Emo Kids Since 1997
40403 SHAD. FALL Eating Emo Kids For Breakfast
42313 SIX FEET UNDER Bringer Of Blood
42520 SKINLESS From Sacrifice To Survival
43091 SLAYER Flaming Head/Logo
40972 SLAYER Flaming Logo/Eternal
43093 SLAYER Group 4 Picture Live Collage
43092 SLAYER New Faith
40976 SLAYER Paul Booth - Zombie Pentagram
33239 SLIPKNOT Group Posed In Pentagram Logo
38847 SLIPKNOT Pentagram S Horned Skulls
41039 SLIPKNOT Star Wheel Group Live Collage
24984 SMASHING PUMPKINS Classic Zero
42971 SOCIAL DISTORTION Prison Bound
10875 SOCIAL DISTORTION Skelli Logo
42925 SOIL Devil Girl
40057 SOILWORK Figure Number Five
39655 SOULFLY Call To Arms/Dont Fuck With Me
36299 SOULFLY Fire Symbol Logo
41030 SPINESHANK Medicine Bottle/Cross Logo
27743 STATIC X Machine
42974 STATIC X Wayne Zombie/Destroy All
43242 STEVIE RAY VAUGHAN Vintage Poster Art
38876 STONESOUR Railroad Tracks Logo
20394 SUBLIME Bradley Nowell Memory 68 - 96
43185 SUBLIME Gothic Logo
24751 SUBLIME Sun Logo On Black T-Shirt
44244 SUFFOCATION Breeding The Spawn
36447 SUPER. RITUAL Use Once And Destroy Logo
43144 SYSTEM OF A DOWN Saddam Vs. Bush
43143 SYSTEM OF A DOWN Toy Chest
43067 TAPROOT Wing Stamp Logo
39119 TENACIOUS D Texaco Logo/Fueled By
24301 TESTAMENT The New Order
38886 THIN LIZZY Original Logo/Jailbreak
40414 THROWDOWN Platoon Movie Art Logo
32352 TOOL Lateralus Skinless Double Face Mask
32646 TOOL Nerve Ending Logo
43183 TOOL Silver Logo/Wrench Logo
44069 TRAPT Multi - Lawnmower Man/Logo
41101 TWIZTID Americaz Nightmare
38814 TYPE O NEGATIVE Bloody Kisses
40058 TYPE O NEGATIVE Life Is Killing Me
44596 UNDEROATH Invincible
38752 UNEARTH Ignite The Flame Within Angle
43193 USED Boxed Heart Logo
44467 VELVET REVOLVER Contraband Lp Cover
11310 VENOM Black Metal
11311 VENOM Welcome To Hell
44065 WHITE STRIPES Pandamonium
43166 YELLOWCARD Orange Splatter Birds Logo
39882 ZAO Birds Head Logo

41772 LAMB OF GOD Logo/American Metal
43169 LAMB OF GOD Stacked Logo
40982 LED ZEPPELIN 1st Lp Cover
44546 LINKIN PARK Breaking The Habit
32994 L. SKYNYRD Whiskey Label
44435 M. HEAD Through The Ashes
42112 MEGADETH So Far, So Good
22467 MESHUGGAH Chaosphere
10771 METALLICA Justice For All
10768 METALLICA Master Of Puppets
10559 METALLICA Metal Up Your Ass
41075 MOTLEY CRUE Dr. Feelgood
43271 MOTOGRATER Group Posed Photo
40981 MOTORHEAD Classic England Skull
38921 MUDVAYNE Group Collage/Logo
38302 MURDERDOLLS People Hate Me
38933 MUSH. HEAD Militia Band Mask
27714 N. INCH NAILS NIN Logo
10805 NIRVANA Smiley Face
39354 O. MANS CHILD Defiance Of Existence
27316 OPETH Logo/Group Photo
41060 O. OSBOURNE Ozz Bless America!
11346 O. OSBOURNE Randy Tribute
38852 PANTERA Skull & Knives Logo
43226 PANTERA Smokin Skull/CFH
43174 PROBOT Underground Metal
28412 RAMMSTEIN Lava Exploding Logo
43524 R. NEVER Skull Logo
43115 SEX PISTOLS Sid Vicious Photo
42825 SHAD. FALL Destroyer Of Metal
40974 SLAYER Eagle In The Abyss
43090 SLAYER Show No Mercy
44449 SLIPKNOT Subliminal Masks
44448 SLIPKNOT Subliminal Verses
42536 SOILWORK Monster With Flags
44434 SOULFLY Prophecy
42934 SOULFLY Tribal War
42975 STATIC X Shadow Zone Lp
42989 S. YOUNG LAD Cherub
36446 SUPER. RITUAL Logo
43184 TOOL Aenima Eye Logo
44594 UNEARTH The Oncoming Storm
44466 V. REVOLVER Logo
44461 V. REVOLVER Dirty Little Thing
44400 WHITE ZOMBIE Die Fucker Die

WRITE, CALL (952)-556-1121 OR FAX (952)-556-1131 FOR OUR FREE 80 PAGE CATALOG

Full Color Posters $7.95
Rolled And Sent In A Sturdy Tri-Tube For Protection

Full Color Poster Flags $16
Made Of Nylon. Feel And See The Difference Compared To Paper.

Embroidered Baseball Caps
Trucker Style Caps $19.95 & Regular Style Caps $23.95

BASEBALL STYLE CAPS

TRUCKER STYLE CAPS

Silver Guitar Pick Necklaces $13
Enamel Filled On A #10 Ball Chain 20 Inches Long

Windproof Lighters $10
"Zippo Style" Rock Lighters,With Silkscreened Designs Lighters Are Wind Resistant And Refillable.

Chokers & Silver Rings
Enamel Filled Chokers On Ball Chain & Silver Rings

CHOKER NECKLACES $14

SILVER RINGS $16
Available In Size 8, 10 And 12

Embroidered Patches $4.95
Great For Jeans, Caps, Jackets, Backpacks Or Anywhere.

Babydolls $19.95
One Size Fits Most. Made Of 100% Cotton.

Peel & Rub Stickers $4
Only The Letters Remain. They Look Painted On.

Miscellaneous Rock Apperal

GROUP WORKSHIRTS $39.95
High Quality Embroidery On A Industrial Type Brand Shirt. Two Sizes LG & XL

HOODED SWEATSHIRTS $59.95
Two Sizes LG & XL Except Where Noted

MORE HOODED SWEATSHIRTS

MISCELLANEOUS ROCK APPERAL
Note Individual Prices & Sizes

Nylon Back Packs $45
Made Of Strong Nylon For Durability And Strength

Knit Beanies $18.50
Awesome! Embroidered Art Work On The Hottest Fashions!

Cd Cases & Leather Wallets
Embroidered 24 Count Cd Cases & Leather Wallets With Chain

LEATHER BIKER WALLETS $18.95

2 SIDED DESIGN CD CASES $18

Concert Billboards $10.95 Each
Concert Billboards From The 60's To The 90's. 14"X 22"

LG/XL Long Sleeve T-Shirts $29.95
Great Designs Shooting Down The Arms On Most.

Add Shipping Costs To Your Total And Send Cash, Check Or Money Order To:
INFINITY 1
P.O. Box 39 Dept 701
Chanhassen, MN 55317

Order Total	Shipping	Order Total	Shipping
Up To $29.99	$6	$100 - $129.99	$11
$30 - $39.99	$7	$130 - $149.99	$12
$40 - $49.99	$8	$150 - $179.99	$13
$50 - $79.99	$9	$180 - $199.99	$14
$80 - $99.99	$10	Over $200	$15

Priority Shipping: Add $6 To Cost From The Chart
Canada Orders: Add $11 To Cost From The Chart
Other Foreign Orders: Add $14 To Cost From The Chart
Credit Card Orders Are A Minimum Of $8 Shipping. All Check Orders Are Held For 10 Days. 2nd Day Air Shipping Is Available By Calling 952-556-1121. US FUNDS ONLY!!

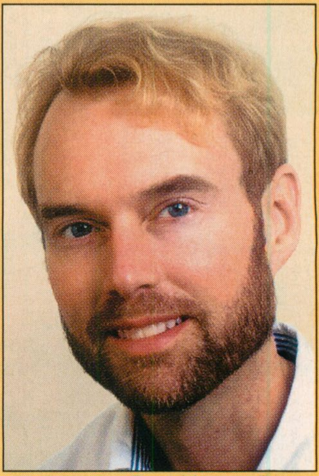
Save $30 DIRECT discount from Publisher!

We are a proud member of the Music Industry Conference (an affiliate of MENC: The National Association for Music Education).

23rd Anniversary! Get 2 FREE CDs—see coupon!

They *LAUGHED* when I said they could have **Perfect Pitch**

. . . until I showed them the simple secret *—and they heard it for themselves!*



David Lucas Burge

Learn to recognize EXACT tones and chords—BY EAR!

● A new discovery into your own personal talent ● Know any tone or chord—by EAR ALONE ● Sing correct tones *without* a starting pitch ● Play by ear *instead* of search by hand ● Perform with confidence ● Compose music in your head ● Sight-read with precision ● Enjoy richer, finer music appreciation ● Find your hidden talents...

The true story behind the worldwide #1 best-selling ear training method

by **David Lucas Burge**

It all started as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda would practice far less. Yet somehow she always shined as the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch.*"

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know tones and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear.*

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING!

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C♯?? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would play a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by *listening?*

After weeks of work, I finally gave up. I would have done anything to have an ear like Linda. But now I thought it was just way beyond my reach.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch,* colors of

Outside USA and Canada, call: 641-472-3100

➤ Save $30 online at PerfectPitch.com/Guitar163 or call now: 1-888-745-8880

sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me. THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition still wasn't satisfied. I needed one more thing: *to beat Linda.* Now was my *final chance*.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. It came as no shock that Linda got an A. But as for me? I scored an A+.

Sweet victory was music to my ears—mine at last!

Join musicians around the world who have discovered this secret for success with the **Perfect Pitch® Ear Training SuperCourse**:

● "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." *J.M.* ● "Thanks...I developed a full Perfect Pitch in just two weeks! I don't know how it worked. It just happened out of nowhere like a miracle." *B.B.* ● "It is wonderful. I can truly hear the differences in the color of the tones." *D.P.* ● "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." *J.H.* ● "I'm able to play things I hear in my head a lot faster than ever before. Before the course, I could barely do it." *J.W.* ● "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." *I.B.* ● "In three short weeks I've noticed a vast difference in my listening skills." *T.E.* ● "I can now identify tones and keys just by hearing them. I can recall and sing individual tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen to music anymore, but actively listen to detail." *M.U.* ● "Although I was skeptical at first, I am now awed." *R.H.* ● "It's like hearing in a whole new dimension." *L.S.* ● "I wish I could have had this 30 years ago!" *R.B.* ● "Very necessary for someone who wants to become a pro." *L.K.* ● "This is absolutely what I had been searching for." *D.F.* ● "Mr. Burge—you've changed my life!" *T.B.* ● "Learn it or be left behind." *P.S.* . . .

Now it's YOUR turn!

For 23 years now, musicians around the globe have proven the simple methods that David Lucas Burge stumbled upon as a teenager *(plus research at two leading universities—see PerfectPitch.com)*.

Now you can hear it for yourself! It's easy and fun—and *guaranteed* to work for YOU—regardless of your instrument, your playing style, or your current ability.

Order your own **Perfect Pitch® Ear Training SuperCourse** and listen to the first CD. We promise you will *immediately* hear the Perfect Pitch colors that David-Lucas starts you on—or return the course for a full prompt refund (you've got our 23-year word on it).

You can even check out your progress at no risk. You must notice immediate and dramatic advancements in 1) your ear, 2) your playing and singing, and 3) your *enjoyment* of music, or return your course for a full prompt refund, *no questions asked*.

Imagine the talents that Perfect Pitch can open up in YOU—to advance *your* playing, *your* singing, *your own* creativity and confidence. But then again, *how will you ever know until you hear it for yourself?* There's no risk. Order your course now—and LISTEN!

Celebrating 23 years of perfect listening skills!

The Perfect Pitch® Ear Training SuperCourse by David Lucas Burge

For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required. You receive 8 audio CDs + easy Handbook + *TWO FREE bonus CDs* —*with this $30 discount offer* (see coupon)!

40-Day Money Back Guarantee:
You will experience Perfect Pitch for yourself—or you get a full refund!

YES! Prove to me that I have Perfect Pitch. Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate* and *dramatic advancements* in 1) my ear, 2) my playing & singing, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked*. If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My FREE 74-minute CD on Relative Pitch is *mine to keep* (a $15 gift)—even if I return my course for a refund. I'll ALSO get: Perfect Pitch for Children (a $15 gift).

Send me: ❑ Audio CDs ❑ Audio Cassettes

List price: ~~$169 + $6 shipping.~~
Your DIRECT price: only $139 + $6 for Priority RUSH shipping. **You save $30!**

Check here if you are not yet ready to try the Course:
❑ Send me the research from 2 universities—FREE!

NAME

ADDRESS

CITY STATE ZIP

E-MAIL ADDRESS

INSTRUMENT(S) YOU PLAY (please include VOICE if applicable)

Make check or money order payable to **PerfectPitch.com**. Canadian postal money orders are welcome in U.S. funds. Iowa residents add 5% tax. Shipping charge for orders outside USA and Canada: $16. *U.S. funds only.*

Easy Pay Plan available. Call or see our web site. ❑ Check/money order enclosed.

CARD NUMBER EXPIRATION DATE

➤ Mail to: Or fax to: (641) 472-2700

PerfectPitch.com
Special Offer Code: Guitar 163 ($30 off/2 freeCDs)
1200 E. Burlington Avenue, Fairfield, IA 52556

HEAR IT FOR YOURSELF! Save $30 and get TWO FREE bonus CDs — our 23rd Year! ➤

By Michael Mueller

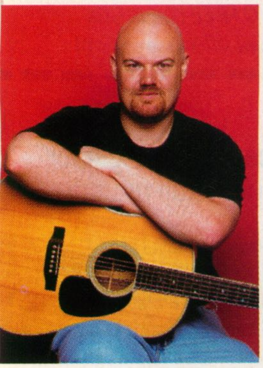
Neil Young

Accompaniment Patterns

FIGS. 1-5 ON THE CD

FROM HIS EARLY DAYS WITH BUFFALO SPRINGFIELD and CSN&Y to his solo recordings both with and without Crazy Horse, Neil Young stands as one of the most influential songwriters in pop history. One thing Young isn't exactly known for, however, is being a guitar hero. Yet his raw and rebellious approach has inspired countless folk and rock strummers.

It's helpful to round out solo arrangements with as much musical information as possible. Young often does this by incorporating bass lines into strum patterns. Modeled after "My My Hey Hey (Out of the Blue)," **Fig. 1** offers a great introduction to this approach, as it allows you to concentrate on the bass line and chord stabs individually. **Fig. 2**, similar to "The Needle and the Damage Done," integrates the two components more fully, as the bass line takes the static harmony on a bluesy ride through the G Mixolydian mode (G–A–B–C–D–E–F). As you play through these figures, keep in mind Young's idiosyncratic pick-hand attack—go for a loose feel rather than a precise attack.



Another of Young's trademarks involves embellishing chords with single notes. In the style of "Southern Man," **Fig. 3** contains some 16th-note decorations drawn from the D natural minor scale (D–E–F–G–A–B♭–C). On the first bar's 4th beat, depress the 3rd-fret G with your pinky, pulling off to the F (pre-fretted by your index finger). On measure 2's 4th beat, hammer on to the 5th-fret A with your pinky.

"Heart of Gold" exemplifies Young's knack for writing great progressions. In terms of chords and rhythms, the tune is simple; what makes it interesting is Young's flip-flopping of tonality: "Heart" starts solidly in E minor, and then slips in and out of G major. **Fig. 4** demonstrates this cool change of key center.

Young's often reckless and down-tuned guitar playing had a profound impact on Pearl Jam, earning him the appellation Grandfather of Grunge. (He even recorded 1995's *Mirror Ball* with the Seattle stalwarts as his backing band.) An early nod to the flannel set came in Young's double-drop-D gem, "Cinnamon Girl." Played on electric, the rumbling riff sounds equally ominous on a big-bottomed acoustic, as the similar riff in **Fig. 5** shows.

Fig. 1

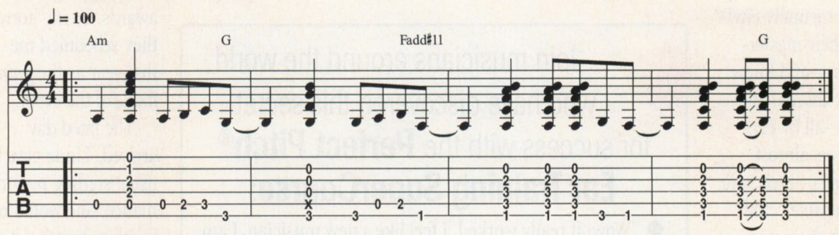


Fig. 2

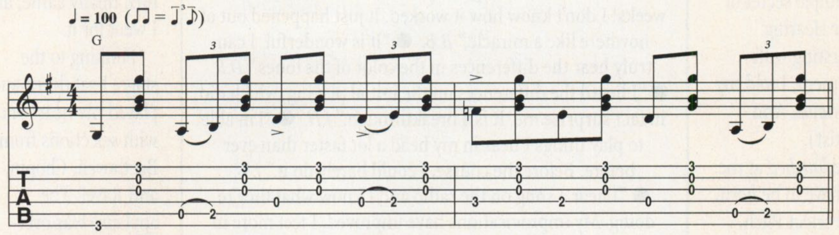


Fig. 3

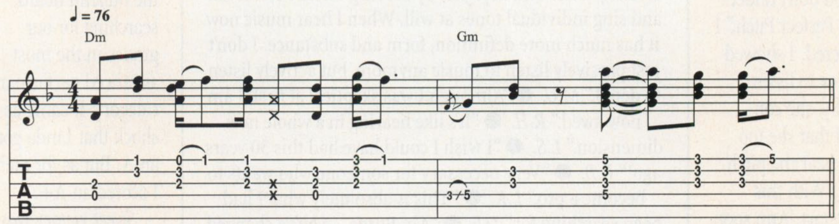


Fig. 4

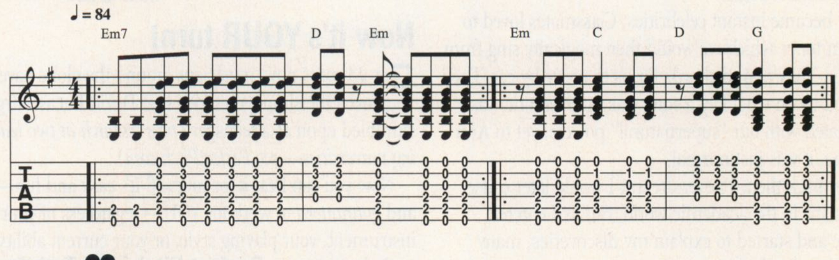
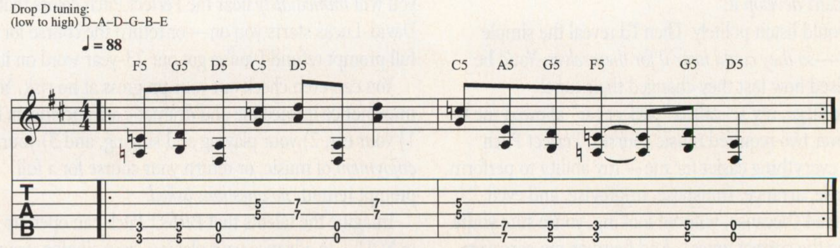
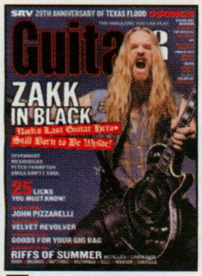


Fig. 5

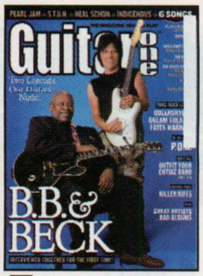


Guitar one BACK ISSUES

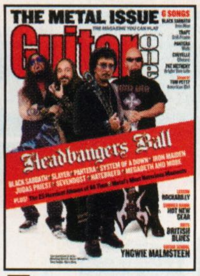
BUY ANY 3 ISSUES FOR $11.99



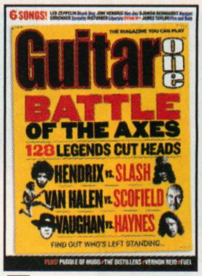
70
September 2003
Stevie Ray Vaughan-Texas Flood
The Beatles-Day Tripper
Pink Floyd-Goodbye Blue Sky
Revis-Caught in the Rain
and much more...



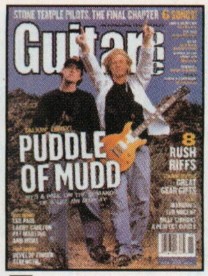
71
October 2003
Metallica-One
The Eagles-Seven Bridges Road
Velvet Revolver-Set Me free
Train-Calling All Angels
and much more...



72
November 2003
Blck Sabbath-Iron Man
Trapt-Still Frame
Pantera-Walk
Chevelle-Closure
and much more...

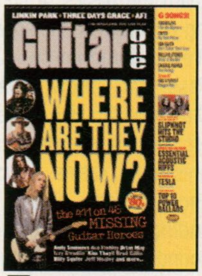


73
December 2003
Led Zeppelin-Black Dog
Jimi Hendrix-Hey Joe
Disturbed-Liberate
James Taylor-Fire and Rain
and much more...

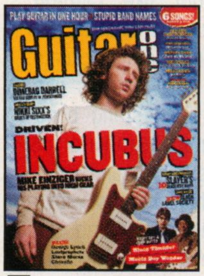


74
January 2004
Jane's Addiction-Just Because
The Who-Behind Blue Eyes
Maroon 5-Harder to Breathe
AC/DC-Dirty Deeds Done Dirt Cheap
and much more...

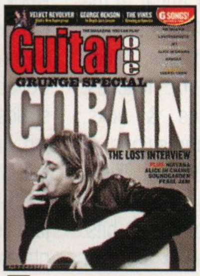
75
February 2004
Metallica-Frantic
Bad Company-Feel Like Makin' Love
Guns N' Roses-Paradise City
Green Day-Basket Case
and much more...



76
March 2004
Audioslave-I Am the Highway
Creed-My Own Prison
Van Halen-Ain't Talkin' Bout Love
Rolling Stones-Beast of Burden
and much more...

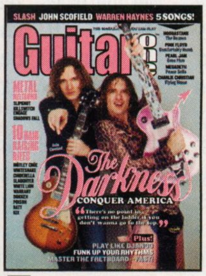


77
April 2004
Red Hot Chilli Peppers-Give It Away
Switchfoot-Meant to Live
Motley Crue-Shout at the Devil
The Eagles-Life in the Fast Lane
and much more...

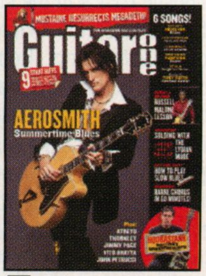


78
May 2004
Metallica-The Unnamed Feeling
Lostprophets-Last Train Home
JET-Cold Hard Bitch
Alice In Chains-Would?
and much more...

79
June 2004
Puddle Of Mudd-Heel Over Head
The Darkness-Growing On Me
Allman Brothers-Whipping Post
Ozzy Osbourne-Diary Of A Madman
and much more...



80
July 2004
Hoobastank-The Reason
Pink Floyd-Comfortably Numb
Pearl Jam-Even Flow
Megadeth-Peace Sells
and much more...



81
August 2004
Velvet Revolver-Slither
Led Zeppelin-Rock and Roll
Thornley-So Far, So Good
Smashing Pumpkins-Disarm
and much more...

16
January 1999
Korn-It's On
The Beatles-Here Comes the Sun
The Offspring-Self Esteem

17
February 1999
Metallica-Enter Sandman
Everlast-What It's Like
Kenny Wayne Shepherd-Blue on Black

18
March 1999
Creed-Ode
Guns 'N Roses-Sweet Child O' Mine

19
May 1999
Collective Soul-Heavy
Lit-My Own Worst Enemy

20
July 1999
Metallica-Seek & Destroy
Lenny Kravitz-Fly Away

21
August 1999
Stevie Ray Vaughn-Cold Shot
Godsmack- Keep Away
Pearl Jam- Last Kiss

22
September 1999
Cream-Crossroads
Dokken-In My dreams
Megadeath-Crush 'Em

23
October 1999
Sevendust-Denial
Kid Rock-Cowboy
Ratt-Round and Round

24
November 1999
Van Halen-Eruption
Pat Methany-Solar
Tesla-Signs

25
December 1999
Santana-Smooth
311-Come Original
Foo Fighters-Learn to Fly

26
January 2000
Metallica-Master of Puppets
The Who-Substitute

27
February 2000
Rage Against the Machine-Calm Like a Bomb
Bob Seger-Night Moves

28
March 2000
Van Halen-You Really Got Me
Sevendust-Licking Cream

29
April 2000
Megadeth-Breadline
Foreigner-Hot Blooded

30
May 2000
The Beatles-Back in the U.S.S.R
Steely Dan-Reeling in the Years

31
June 2000
AC/DC-Stiff Upper Lip
Eric Johnson-Cliffs of Dover
3 Doors Down-Kryptonite
Heart-Crazy on You

32
July 2000
Metallica-I Disappear
Creed-With Arms Wide Open
Jimi Hendrix-Changes

33
August 2000
Deftones-Change (In the House of Flies)
Pink Floyd-Money
Fleetwood Mac-Dreams

34
September 2000
B.B. King & Eric Clapton-Riding with the King
U.P.O.-Godless
Randy Rhoads-Dee

35
October 2000
Judith-A Perfect Circle
Papa Roach-Broken Home
Black Sabbath-N.I.B

36
November 2000
Disturbed-Stupify
Scorpions-Rock You Like a Hurricane

37
December 2000
Godsmack-Awake
3 Doors Down- Loser
Jimi Hendrix-Mannish Bo

38
January 2001
Collective Soul-Why Pt.2
John Lee Hooker-Boom Boom
John Coltrane-Giant Steps

39
February 2001
Papa Roach-Between Angles and Insects
Metallica-Fade to Black
Charlie Christian-Solo Flight

40
March 2001
Rage Against the Machine-Renegades of Funk
Creed-Faceless Man

41
April 2001
3 Doors Down-Duck and Run
Elmore James-It Hurts Me Too
Skid Row-18 and Life

42
May 2001
Dave Matthews Band-I Did It
Buckcherry-Ridin'
Slipknot-Spit It Out

43
June 2001
Tantric-Breakdown
Deftones-Digital Bath
The Offspring-Want You Bad

44
July 2001
Staind-It's Been Awhile
Cold-No One
Allman Brothers-Jessica

45
August 2001
Linkin Park-Crawling
Weezer-Hash Pipe
Peter Gabriel-In Your Eyes

46
September 2001
Saliva-Your Disease
Lenny Kravitz-Again
Joe Pass-Lush Life

47
October 2001
Powerman 5000-Bombshell
Tantric-Astounded
Whitesnake-Still of the Night
Albert Collins-Ice Pick

48
November 2001
P.O.D.-Alive
Puddle of Mudd-Control
Bob Marley-Redemption Song
Grant Green-So What

49
December 2001
Live-Simple Creed
Nickelback-How You Remind Me
SRV-Life by the Drop

50
January 2002
System of a Down-Chop Suey!
Metallica-Nothing Else Matters
Sevendust-Praise

51
February 2002
Ozzy Osbourne-Gets Me Through
Led Zeppelin-You Shook Me
Puddle of Mudd-Blurry

52
March 2002
Staind-For You
Rush-YYZ
Hoobastank-Crawling in the Dark

53
April 2002
Nickelback-Too Bad
Incubus-Wish You Were Here
Slayer-Raining Blood

54
May 2002
P.O.D.-Boom
Sevendust-Live Again
Wes Montgomery-Four on Six

55
June 2002
Guns 'N Roses-Welcome to the Jungle
B.B. King-How Blue Can You Get?
System of a Down-Aerials

56
July 2002
Creed-One Last Breath
Jimi Hendrix-Killing Floor
Jim Hall-Autumn Leaves

57
August 2002
Papa Roach-She Loves Me Not
Iron Maiden-Wasted Years
Charlie Parker-Donna

58
September 2002
Puddle of Mudd-Drift and Die
Metallica-Battery
Eric Clapton-I'm Tore Down
John Mayer-No Such Thing

59
October 2002
Tenacious D-Tribute
AC/DC-T.N.T.
Stevie Ray Vaughan-Rude Mood
The Beatles-Norwegian Wood

60
November 2002
System of a Down-Psycho
Coldplay-In My Place
Charlie Christian-Seven Come Eleven
Jeff Beck-Freeway Jam

61
December 2002
Disturbed-Prayer
John Coltrane-Greensleeves
Lynyrd Skynyrd-What's Your Name
Jack Johnson-Flake
and much more...

62
January 2003
3 Doors Down-When I'm Gone
Hoobastank-Remember Me
Johnny Winter-Rock Me Baby
Ozzy Osbourne-Bark at the Moon
and much more...

63
February 2003
Metallica-The Unforgiven
Trustcompany-Running From Me
Johnny Smith-Moonlight in Vermont
Van Halen-Panama
and much more...

64
March 2003
Nirvana-Lake of Fire
Miles Davis-My Funny Valentine
Fleetwood Mac-Landslide
Elton John-Tiny Dancer
and much more...

65
April 2003
Led Zeppelin-Ramble On
Alice In Chains-Dam That River
Socialburn-Down
The Beatles-Let It Be
and much more...

66
May 2003
Guns N' Roses-You're Crazy
The Donnas-Take It Off
John Scofield-Milestones
Norah Jones-Don't Know Why
and much more...

67
June 2003
Rolling Stones-Prodigal Son
Evanescence-Bring Me to Life
Megadeth-Symphony of Destruction
Grateful Dead-Box of Rain
and much more...

68
July 2003
Trapt-Headstrong
Deftones-Minerva
Foo Fighters-Times Like These
Ozzy Osbourne-Goodbye to Romance
and much more...

69
August 2003
Nirvana-Come As You Are
AC/DC-Thunderstruck
Bob Seger-Against the Wind
Black Label Society-Stillborn
and much more...

Order Now! Call Today! In the U.S., call 800-637-2852; outside the U.S., call 414-774-3630

Including Hot Guitar Transcriptions

Only $4.99 For Each Issue!

Shipping & Handling Charges (within the U.S.)	
$0.00 to $25.99	add $4.50
$26.00 to $40.99	add $5.50
$41.00 and up	add $6.50

Or Buy Any 3 Issues For $11.99

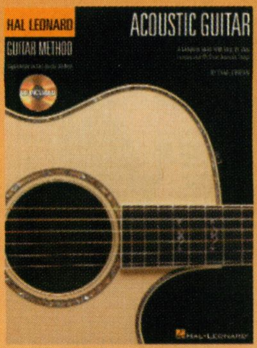
To order your favorite back issues of **Guitar one** — **Call: 800-637-2852** — Or order online at **www.musicdispatch.com**

MUSIC DISPATCH®
P.O. Box 13920 Milwaukee, WI 53213

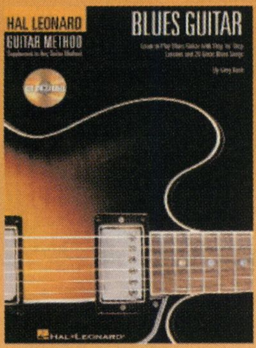
G11004

BECOME AN EXPERT IN SPECIFIC GUITAR STYLES

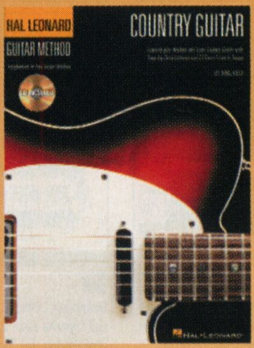
with bestselling book/CD packs from the Hal Leonard Guitar Method!



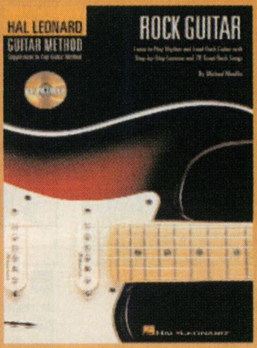
Acoustic Guitar
by Chad Johnson
Acoustic basics in the style of The Beatles, Eric Clapton, John Mellencamp, Robert Johnson, James Taylor and more. Covers: strumming; fingerpicking; using a capo; open tunings; folk, country, bluegrass, blues & rock styles. 45 songs: Angie • Change the World • Dust in the Wind • Fast Car • Jack and Diane • Landslide • Maggie May • More Than Words • Name • You've Got a Friend • Yesterday .
00697347 ....$12.95



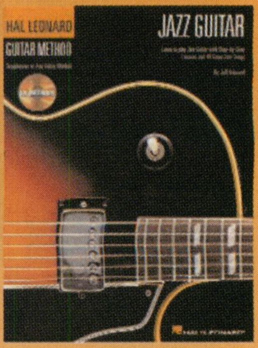
Blues Guitar
by Greg Koch
Get the blues! Teaches the style of B.B. King, Stevie Ray Vaughan, Buddy Guy, Eric Clapton, Muddy Waters and others. Lessons include: 12-bar blues; chords, scales and licks; vibrato and string bending; riffs, turnarounds and boogie patterns; hammer-ons, pull-offs and slides. 20 songs: Boom Boom • Born Under a Bad Sign • Double Trouble • Killing Floor • Sweet Home Chicago • You Shook Me.
00697326 ....$12.95



Country Guitar
by Greg Koch
Countrify your guitar in the style of Chet Atkins, James Burton, Albert Lee, Merle Travis and more. Teaches: chords, scales & licks; common progressions & riffs; Carter Style and Travis Picking; steel licks, string bending & vibrato. 23 hits: Chattahoochee • Forever and Ever, Amen • Hey, Good Lookin' • Little Sister • Ramblin' Man • Ring of Fire • Rocky Top • Sixteen Tons • Sweet Dreams.
00697337 ....$12.95



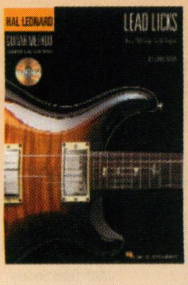
Rock Guitar
by Michael Mueller
Rock out like Clapton, Hendrix, The Beatles, the Stones & other greats. Covers: power chords, riffs, scales, licks, string bending, vibrato, hammer-ons & pull-offs, slides and more. Each chapter ends with a jam session, letting you play along with 70 classics such as: American Woman • Blue on Black • Bohemian Rhapsody • Crazy Train • Hey Joe • Iron Man • Walk This Way • Wild Thing.
00697319 ....$12.95



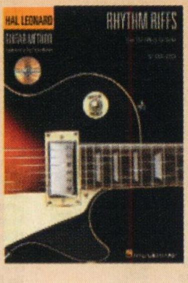
Jazz Guitar
by Jeff Schroedl
Learn the basics of comping & improv in the style of Wes Montgomery, Joe Pass, Tal Farlow, Charlie Christian, Jim Hall and others. Covers: chords & progressions; scales & licks; chord-melody; intros & endings; equipment & sound. 21 tunes: Autumn Leaves • Bluesette • Desafinado • Misty • My One and Only Love • My Romance • Ornithology • Satin Doll • Take the "A" Train • Watch What Happens.
00695359 ....$14.95

BOOST YOUR CHOPS EVEN MORE!

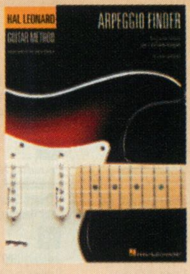
INCLUDES TAB



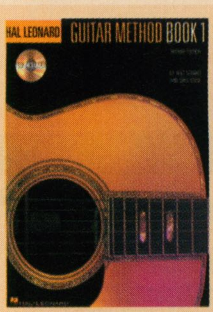
Lead Licks
Increase your axe vocab with 200+ new licks in all styles! Includes major, minor and dominant 7th licks, plus a special "exotic" section. CD features each lick played slowly and at full speed.
00697345 ....$9.95



Rhythm Riffs
Loaded with tools to spice up your rhythm playing and make your parts sound more authentic. Over 200 new riffs in all styles! CD features each riff played slowly and at full speed.
00697346 ....$9.95



Arpeggio Finder
Learn to play arpeggios! Contains more than 1,300 arpeggio shapes, covering 28 different qualities for each key, with each quality presented in four different shapes.
00697351 ....$5.95



HAL LEONARD GUITAR METHOD, Book 1
SECOND EDITION
by Will Schmid and Greg Koch
00699027 ....$9.95

The bestselling guitar method in the world! The HLGM is the #1 choice for students and teachers.

Complete descriptions and song lists online!

Order Today!
1-800-637-2852
Mon.-Fri. 9am to 9pm,
Sat. & Sun. 9am to 5pm C.S.T.
Mention ad code GMSO.

MUSIC DISPATCH®

Satisfaction guaranteed!

www.musicdispatch.com

ULTIMATE GUITAR INSTRUCTION

- No music reading necessary
- Lessons include book & cassette
- Written & recorded by GIT graduate & award winner

Covers the styles of Van Halen, Vai, Hendrix, Hammett, Satriani, Rhoads, Page, Iommi, Dimebag, Morello, Korn, Tool & more!

WHAT THE CRITICS SAY...

"Amazing! Every possible technique is shown." Jimmy Brown, Maximum Guitar

"Every guitar trick known to man! Very thorough & comprehensive." Guitar World

"A compehensive survey! Highly recommended." Joe Gore, Guitar Player

"Extremely valuable for beginning, intermediate or advanced players. How come no one made anything like this when I started to play?" Pete Prown, Guitar Shop

"A dizzying range of stunts! Even an old dog like me picked up fresh ideas." Pete Prown, Guitar Magazine

Metal Chord Guide: Every chord used today. Plus chord theory. $14.95

Total Scales & Modes: Every scale in all forms. Plus scale theory. Plus using scales over chords. $21.95

Technique & Exercises: An organized practice program to build lightning fast picking & a flawless left hand. Plus proper technique. $21.95

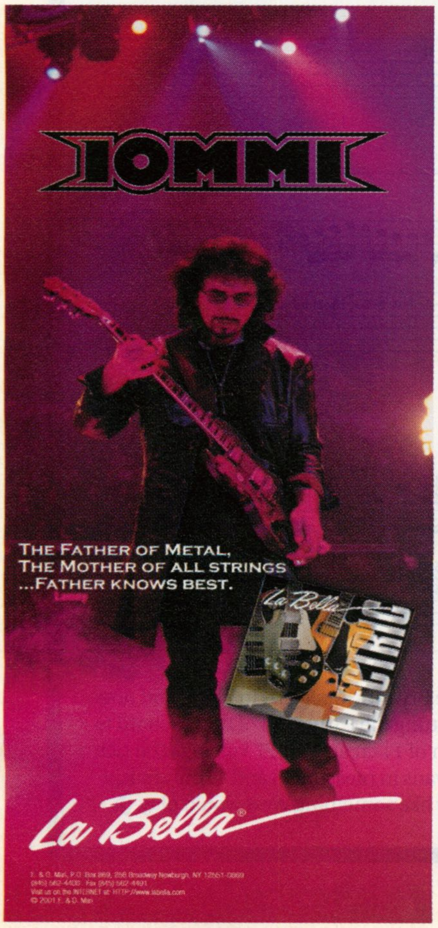
Tricks: Harmonics, whammy bar, talking guitar, tapping, 2-hand slide, right hand behind left, yank, rake, scrape, swells, slapping, feedback, weird noises, stomp boxes, TONS more. $24.95

100 Versatile Licks & Runs: An encyclopedia of killer licks to last a lifetime of burning lead guitar. Ascending & descending runs, blues licks & pentatonics, repeating-type, modal, harmonic minor, diminished, etc. $29.95

IN THE U.S. & CANADA: Credit card, money order or check payable to Mech. of Metal Publ. Add $3.50 when ordering any lesson. Add $1.25 each additional lesson. Order all 5 lessons and postage is FREE! N.Y. State residents add 8.25% sales tax.

FOREIGN ORDERS WELCOME: We ship worldwide via air mail. Credit card, money order, check or draft payable to Mech. of Metal Publ., payable in U.S. funds. Add only $6.50 postage on ANY order.

Mechanics of Metal™ Publications
P.O. Box 140162, Dept. C., Howard Beach, N.Y. 11414



Learn the Art of Recording

Powerful · Practical · Professional

- World-class (yet affordable) education in Recording Engineering & Music Production
- Full-time, two month experience to chart your career and change your life

REC **Recording Workshop**
www.recordingworkshop.com • info@recw.com
800-848-9900 • 740-663-1000 outside US
Founded 1971 • 455 Massieville Rd, Chillicothe, Ohio 45601 • Licensed by State Board of Career Colleges and Schools

By Dave Rubin

Jimmy Bryant & Speedy West

Hot, Hot, Hot Old-School Country Guitar

TRACKS 78-82 ON THE CD

LIKE RICHARD "HACKSAW" HARNEY IN THE BLUES, Cliff Gallup in rockabilly, and Lenny Breau in jazz, Jimmy Bryant was an exceptionally gifted but unsung guitarist As the late Barney Kessel once commented, "Of all the guitar players I have known, Jimmy Bryant is the fastest and the cleanest."

John Ivy "Jimmy" Bryant (1925–80) learned the fiddle from his dad, who would lock him in a room and beat him if he failed to practice. He did but one gig with Hank Williams before joining the Army in 1943, where fellow soldier Tony Mottola influenced his switch to jazz guitar. In 1948, Bryant moved to southern California, where he landed bit parts in Westerns. Meanwhile, Leo Fender had taken note of his blazing solos, and so had him test out a prototype Broadcaster before presenting him with the first production model. In 1949, Bryant met steel guitarist Wesley W. "Speedy" West (1924–2003). They formed the Flaming Guitars duo and backed acts like Tennessee Ernie Ford, Johnny Horton, Gene Autry, and Bing Crosby. The pair also recorded dozens of jazzy country instrumentals, such as "Stratosphere Boogie" and "Pickin' the Chicken." In 1967, Bryant cut a solo album, *The Fastest Guitar in the Country*, but he jarred with producers who asked him to turn down or "play down."

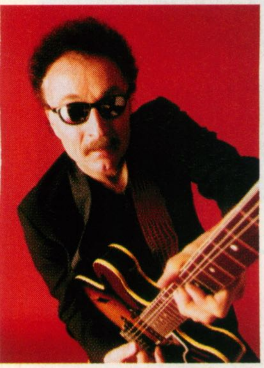


Fig. 1 shows a sprightly line similar to those Bryant played with West in their after-hours jams. Derived from the B major scale, it features the ♭3rd (D) as a passing tone in measure 1, as a grace note in measure 2, and as a blues note in measures 3 and 4.

Some of West's less speedy licks have been arranged for six-string in **Fig. 2**. Dig the hip triple stops relative to the B tonality: F♯–C♯–B (5–9–1) in measure 1 and its inversion, B–F♯–C♯ (1–5–9), in measure 2. Measure 3 really tickles the ear with a triad quickly bent a half step for that edgy blues vibe.

Fig. 3 also contains one of West's pet licks. Notice that the bending of the ♭3rd (D) to the major 3rd (D♯) followed by the root (B) is standard blues fare. Instead of executing this lick on strings 3 and 1, try dropping down one set of strings to create a slightly darker effect.

Bryant airs it out in **Fig. 4** with knuckle-busting 16th notes drawn from the A major scale. Note the subtle removal of the 4th (A) in measure 2, in support of the E major tonality. Let each high E string ring out as a pedal tone, and use alternate picking throughout!

Rake Bryant's arpeggios in **Fig. 5**, and note that flatting the E (the 3rd) of the C6 chord to E♭ (♭7th of F) creates an F7 voicing. The rich 3rds dyads in measures 3 and 4 sound suspiciously like something West would play.

Fig. 1 Track 78

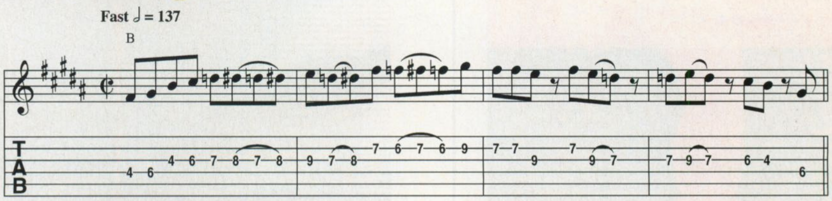


Fig. 2 Track 79

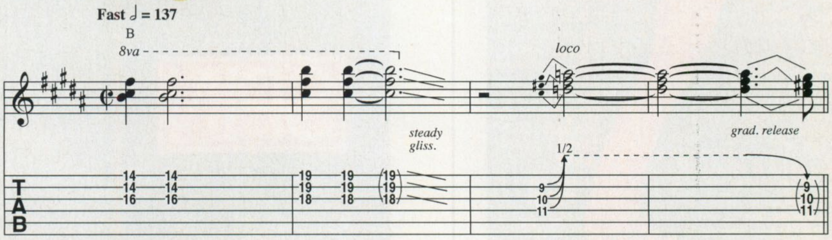


Fig. 3 Track 80

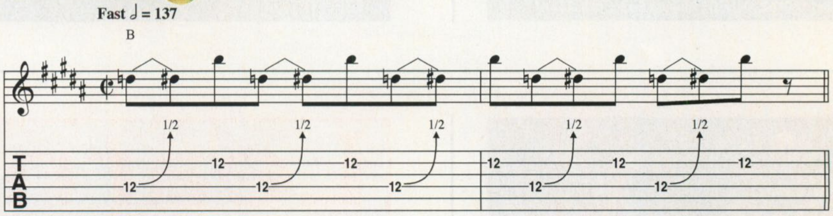


Fig. 4 Track 81

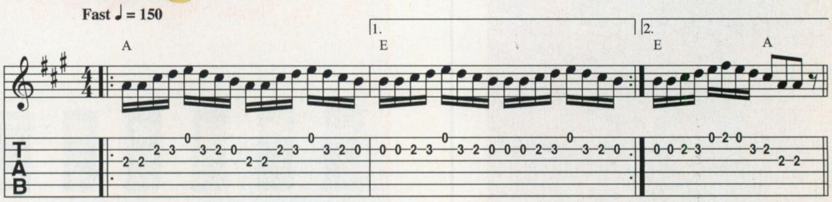
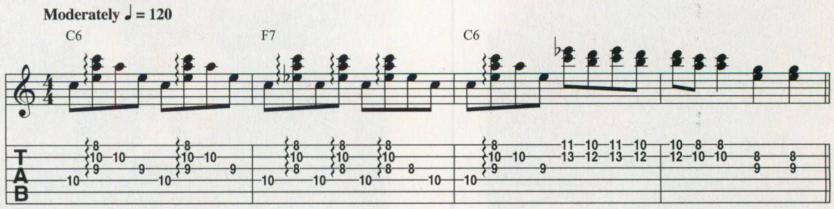
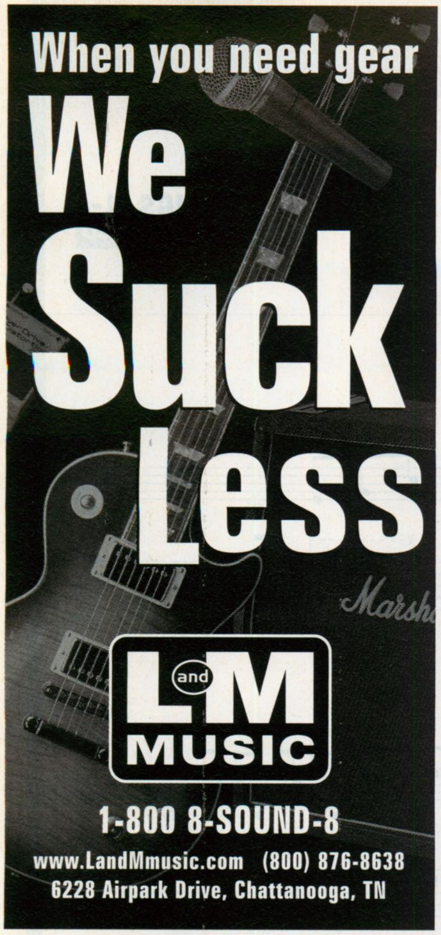
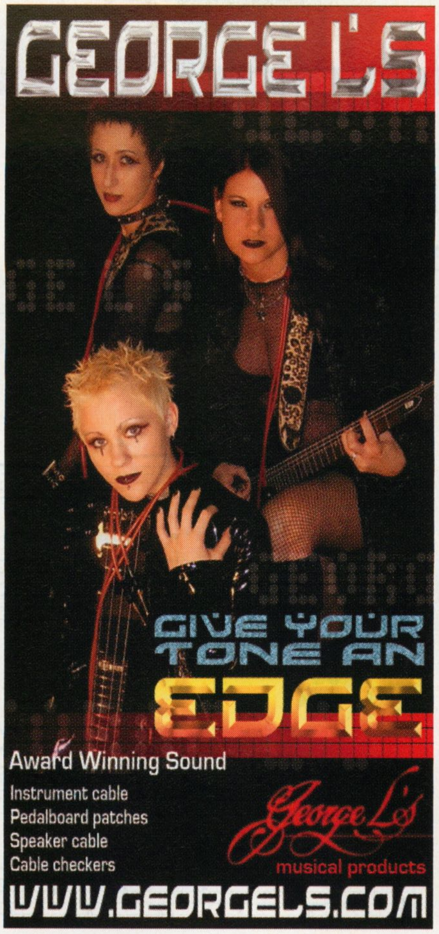


Fig. 5 Track 82




When you need gear
We Suck Less
L and M MUSIC
1-800 8-SOUND-8
www.LandMmusic.com (800) 876-8638
6228 Airpark Drive, Chattanooga, TN


GEORGE L'S
GIVE YOUR TONE AN EDGE
Award Winning Sound
Instrument cable
Pedalboard patches
Speaker cable
Cable checkers
George L's
musical products
WWW.GEORGELS.COM

ALLPARTS
America's Premier Guitar & Bass Parts Supplier
Headstock Trademark Licensed to ALLPARTS MUSIC CORPORATION by Fender
Send $4 U.S. for COLOR CATALOG 13027 Brittmoore Park Drive Houston, Texas 77041

Hang 5
Guitar Posters in Your Room or Studio
These 22" x 34" full-color posters are a must for students and teachers. They feature clear diagrams that serve as an instant reference to the must-know basics. Only $6.95 each!
Guitar Chords 00695767
Guitar Scales 00695768
Guitar Theory 00695769
Guitar Chord Diagrams 00695859
Guitar Warm-Up Exercises 00695858
Guitar Scales
Guitar Theory
Guitar Chord Diagrams
Guitar Chords
Guitar Exercises
SPECIAL OFFER!
Buy 4 posters and get the 5th poster
FREE
Save $7!
Mention ad code GPO.
ORDER TODAY!
1-800-637-2852
Mon.-Fri. 9am to 9pm, Sat. & Sun. 9am to 5pm C.S.T.
MUSIC DISPATCH®
www.musicdispatch.com
Complete descriptions online. Satisfaction guaranteed!

By Douglas Baldwin

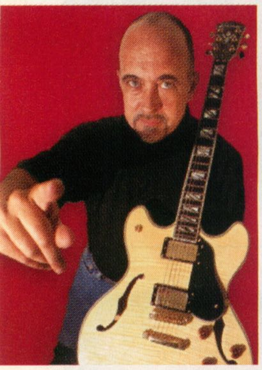
Picking Patterns

Arpeggios and Broken Chords

FIGS. 1-4 ON THE CD

MOST NEWCOMERS TO GUITAR (AND A FEW LONGTIME hackers) limit their playing to either chordal strumming or single-note lead lines. Yet breaking up chords with single-note picking patterns is an essential part of basic guitar playing. Need proof? Listen to "She's So Heavy" or "Here Comes the Sun" by the Beatles, "Hotel California" by the Eagles, "Nothing Else Matters" by Metallica, or "Street Spirit" by Radiohead. 'Nuff said. Let's go bust up some chords.

When a chord is played one note at a time using all the adjacent notes of the chord, it's called an *arpeggio*. When the notes occur in a non-adjacent pattern, it's referred to as a *broken chord*. Two different picking techniques come into play when faced with these chord types. Alternate picking (APR/04) is best for slow tempos and some broken chords, whereas *economy picking* fits faster tempos and other broken chords. Let's begin by breaking up a basic C major chord, as in **Fig. 1**. At slow tempos (60–80 bpm), you'll find the alternate picking of the first measure to be the way to go, but as the tempo increases (80+ bpm), the economy picking of the second measure might feel better. With economy picking, notice how the picking direction follows the notes as they move down and then up across the strings; the about-face occurs on the 2nd (B) string. The continuous motion is marked between the staves, with a dotted line following the picking direction.



It can be awfully tedious to practice picking while holding a single chord, so **Fig. 2** offers a little etude. The shapes are simple—think of them as the major and minor forms of an A chord. Again, begin at a slow tempo (60 bpm) with alternate picking, and then try the indicated economy picking when the metronome reaches 80 bpm.

Those of you with a mind for math might calculate all the possible patterns of three- or four-note chords in arpeggio or broken form. Go for it! The pattern in Fig. 2 could be abstracted as 1–2–3–4, and you'll find 24 permutations possible without repeating a note in a single pattern. Once you play them, though, you'll find that many of the note patterns will have identical picking patterns; for example, 1–2–3–4, 2–3–4–1, 3–4–1–2, and 4–1–2–3 are all picked the same. To save time and space, **Figs. 3A–E** highlight some common picking-pattern problems and their suggested solutions. All of these patterns use *cross-picking*, in which you must at some point leap over one or more strings to play a non-adjacent string. Plug these into the etude in Fig. 2, and you'll have yourself a nice arpeggio workout.

Of course, picking patterns often follow more complex rhythms than the continuous ones shown so far. **Fig. 4** is a pattern you'll often run across in rock ballads, and if you've done your basic training, you'll nail it in no time.

Fig. 1

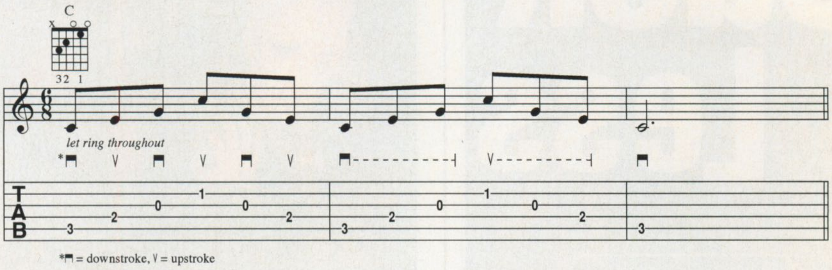
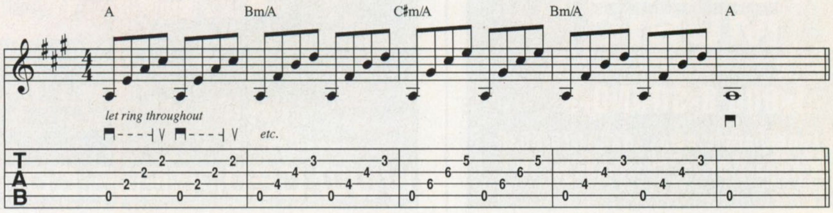


Fig. 2



Figs. 3A–E

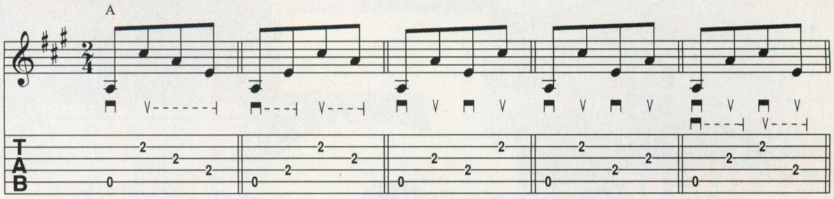
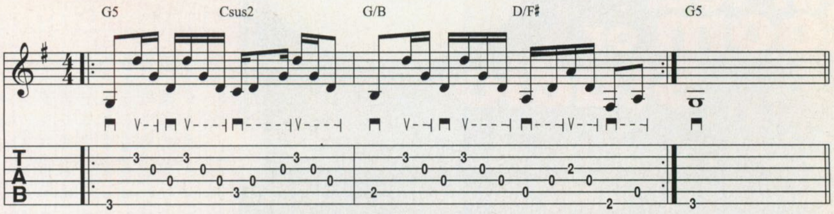


Fig. 4



AD INDEX

These companies would be very happy to assist you in obtaining more information about their products and services. Please contact them via phone or online.
For a better response, tell them "I saw it in *Guitar One*!"

ACCESSORIES

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
146	**Big Bends**	www.guitaristonly.com	888-788-BEND
148	**Clear Voice**	www.clearvoicespray.com	866-440-4439
159	**George L's**	www.georgels.com	615-868-6976
156	**Guitar Bra Pickguards**	www.luxlogs.com	
10	**Jellifish**	www.jellifish.com	630-889-7118
68	**Korg**	www.korg.com	516-333-9100

AMPLIFIERS

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
111	**Atomic Amps**	www.atomicamps.com	212-426-1090
59	**Crate**	www.crateamps.com	314-727-4512
17	**Fender**	www.fender.com	480-596-9690
105	**Krank**	www.krankamps.com	888-KRANKIT
2,3	**Marshall**	www.marshallamps.com	516-333-9100
61	**Peavey**	www.peavey.com	601-483-5365
8	**Randall**	www.randallamplifiers.com	847-949-0444
75	**Tech 21**	www.tech21nyc.com	973-777-6996
22	**Vox**	www.voxamps.co.uk	516-333-9100

EFFECTS

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
35	**Boss**	www.rolandus.com	800-386-7575
36	**Digitech**	www.digitech.com	801-566-8800
77	**Digitech**	www.digitech.com	801-566-8800
114	**Digitech**	www.digitech.com	801-566-8800
6,7	**Digitech**	www.digitech.com	801-566-8800
4,5	**Dunlop**	www.jimdunlop.com	707-745-2722
47	**Ibanez**	www.ibanez.com	215-638-8670
79	**Rocktron**	www.rocktron.com	248-601-ROCK
49	**ToneWorks**	www.korg.com	516-333-9100
113	**Visual Sound**	www.visualsound.net	800-686-3317

GUITARS/BASSES

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
97	**BC Rich**	www.bcrich.com	800-999-5558
65	**Carvin**	www.carvin.com	800-854-2235
163	**ESP**	www.espguitars.com	800-423-8388
41	**G&L**	www.glguitars.com	714-897-6766
9	**Jackson**	www.fender.com	602-596-9690
62	**Line 6**	www.line6.com	877- To Line6
12	**Ovation**	www.KamanMusic.com	860-509-8888
14	**Paul Reed Smith**	www.prsguitars.com	410-643-9970
67	**Paul Reed Smith**	www.prsguitars.com	410-643-9970
56	**Samick**	www.SamickGuitar.com	626-964-4700
53	**Schecter Guitars**	www.schecterguitars.com	323-469-8900
11	**Taylor Guitars**	www.taylorguitars.com	619-258-1207

MICROPHONES

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
21	**Shure**	www.shure.com	847-866-2200

OTHER

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
111	**Furman**	www.furmansound.com	707-763-1010
150..151	**Infinity One**	www.infinity1.com	952-556-1121
146	**Talent 2000**	www.talent2K.com	800-499-6395

PARTS / COMPONENTS

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
159	**Allparts**	www.allparts.com	713-466-6414
148	**Best Tronics**	www.guitar-cable.com	
145	**Warmoth Products**	www.warmoth.com	253-845-0403

PUBLICATIONS

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
152..153	**American Educ.Music Prod.**	www.eartraining.com	888-745-8880
125	**Cherry Lane**	www.musicdispatch.com	800-637-2852
147	**eMedia**	www.emediamusic.com	888-363-3424
157	**Hal Leonard**	www.musicdispatch.com	800-637-2852
149	**Hal Leonard**	www.musicdispatch.com	800-637-2852
159	**Music Dispatch**	www.musicdispatch.com	800-637-2852
126..127	**Song Express**	www.songxpress.com	800-628-1528

RECORDING EQUIPMENT

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
147	**Beyond Mastering**	www.beyondmastering.com	
13	**E-MU**	www.emu.com	
43	**M-Audio**	www.m-audio.com	800-969-6434
71	**Teac**	www.teac.com	323-726-0303

RECORDS / CD'S

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
Insert	**BMG Music**	www.bmgmusic.com	
103	**Century Media Records**	www.centurymedia.com	

RETAILERS

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
147	**24 Hour Guitar**	www.24hourguitar.com	800-511-6151
146	**E.M. Shorts**	www.wichitaband.com	800-835-3006
147	**Global Rocker**	www.globalrocker.com	
159	**L & M Music**	www.LMmusic.com	800-876-8638
83	**Musician's Friend**	www.musiciansfriend.com	800-776-5173
50	**Musician's Friend**	www.musiciansfriend.com	800-776-5173

SCHOOLS

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
145	**Conservatory of Recording Arts**	www.cras.org	800-562-6383
104	**Full Sail Recording**	www.fullsail.com	800-226-7625
155	**Recording Workshop**	www.recordingworkshop.com	800-848-9900

SOFTWARE

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
73	**Amplitube**	www.amplitube.com/guitarone.html	
33	**Cakewalk**	www.cakewalk.com	888-CAKEWALK

SOUND REINFORCEMENT

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
148	**PG Music**	www.pgmusic.com	800-268-6272
146	**LT Sound**	www.ltsound.com	770-482-2485

SPEAKERS

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
91	**Celestion**	www.celestion.com	631-249-1399
39	**Eminence**	www.eminence.com	502-845-5622

STRINGS

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
19	**D'addario**	www.daddariostrings.com	516-439-3300
55	**Dean Markley**	www.deanmarkley.com	408-988-2456
164	**Ernie Ball**	www.ernieball.com	805-544-7726
44	**GHS Strings**	www.ghsstrings.com	800-388-4447
157	**La Bella Strings**	www.labella.com	

WEBSITES

PAGE	ADVERTISER/CATEGORY	WEB SITE/E-MAIL	PHONE NUMBER
146	**Guitar Concept**	guitarconcept@worldnet.att.net	
146	**Just Strings.com**	www.juststrings.com	800-822-3953
146	**Riff Interactive**	www.riffinteractive.com	

The Magazine You Can Play

Advertising Contacts

Jason Perl
Ph : 646-723-5419 Fax : 212-944-9279
email: jperl@futurenetworkusa.com

Robert Dye
Ph : 646-723-5431 Fax : 212-944-9279
email: rdye@futurenetworkusa.com

Matt Charles
Ph : 646-723-5426 Fax : 212-944-9279
email: mcharles@futurenetworkusa.com

Guitar One, Volume 7, Number 10, (ISSN 1089-6406) is published monthly by Future Network USA, 150 North Hill Drive, Brisbane CA 94005, USA. Periodicals Postage Paid at Brisbane, CA and at additional mailing offices. Newsstand distribution is handled by Curtis Circulation Company. Basic subscription price for 12 issues + 12 CD's: U.S.: $29.95, Canada: $43.95. Foreign: $53.95. U.S. prepaid funds only. Canadian price includes postage and GST 127967271. Canada Post Publications Mail Agreement #40043631. Returns: 4960-2 Walker Road, Windsor ON N9A 6J3. POSTMASTER: Send address changes to Guitar One, P.O. Box 5620, Harlan, IA 51593-1120. Submission of manuscripts, illustrations, and/or photographs must be accompanied by a self-addressed, stamped envelope. The publisher assumes no responsibility for unsolicited material.

Entire content copyright 2004, Future Network USA. All rights reserved. Reproduction in whole or in part is prohibited. Printed in the United States. Ride-along Enclosure in the following edition(s): B2,C.

Whatever happened to...

ALDO NOVA

Mr. Fantasy

NOW Despite residing in Ireland ("no taxes!"), successful and versatile songwriter-producer Aldo Nova, a Montreal native, remains true to his home country. He's worked with Canadian chanteuse Celine Dion since she was 14, and even has a studio single, "You and I," on her new *Live From Las Vegas* album. Today, Nova's fulfilling career consists of "going around the world with a Taylor acoustic, writing songs with people and going into the studio to do demos." He adds, "I've been lucky to cut some big songs over the last three years."

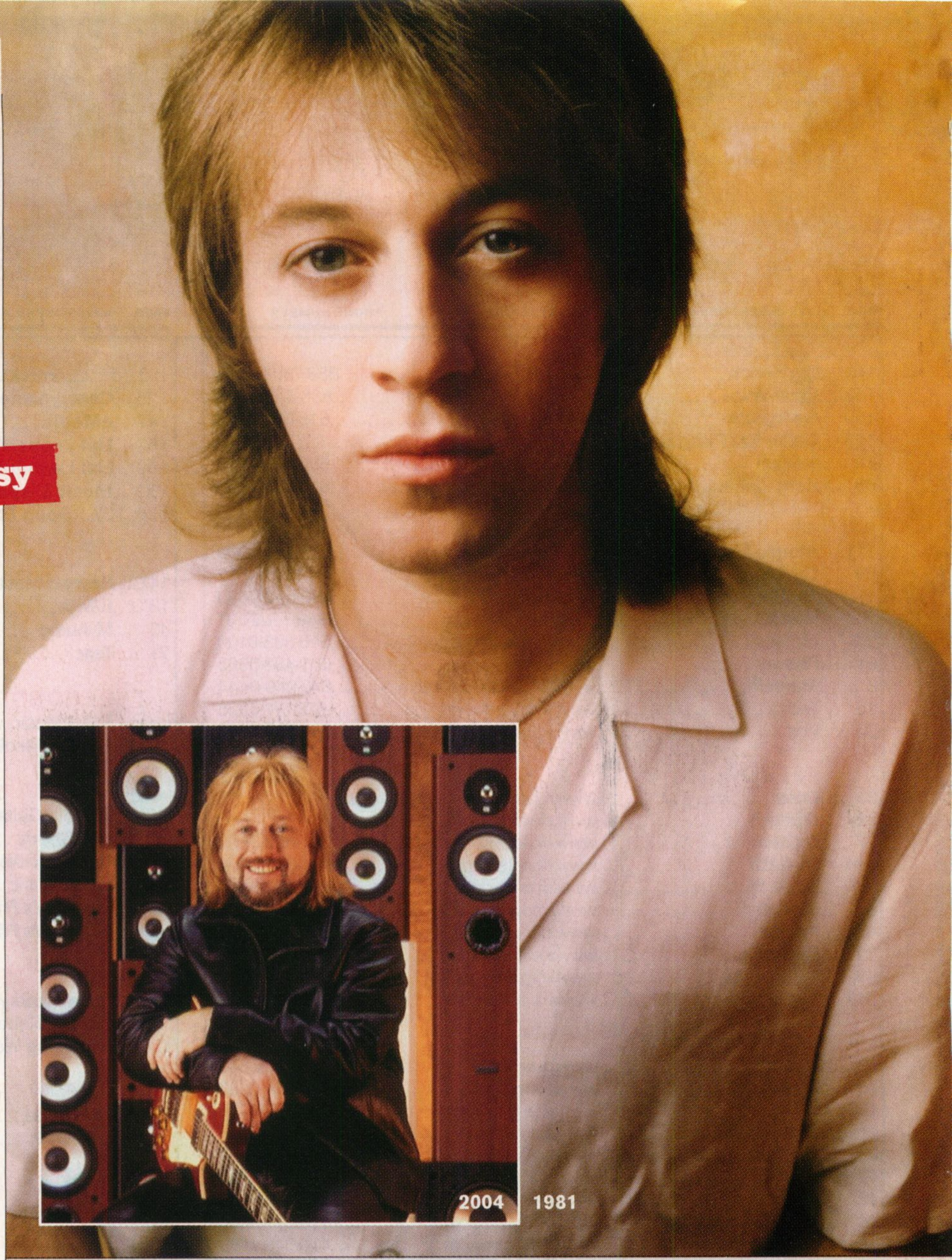
He recently submitted a song to Aerosmith, and had songs recorded by Faith Hill and Clay Aiken. At the moment, he's working with about 25 writing partners, including Desmond Child. "I enjoy the thrill of meeting a new person and seeing if the chemistry works," he explains. "I usually do half the music and most of the lyrics."

Nova compares this behind-the-scenes approach to his heyday and MTV fame: "It's more exciting than being an artist. When you're an artist, you're the first to get screwed and the last to get paid! It's an evolution," he says of his career trajectory. "When I was doing my first album, it was what I'd dreamed of when I was a kid—being on the cover of magazines, being a guitar hero, being on MTV. But I went from an artist to a producer, and then to a songwriter and producer. I'm 47 now, so it's a good place to be."

THEN Aldo Caporuscio picked up the guitar at 15, quickly changed his name to Aldo Nova, and by the early '80s was playing George Harrison in a production of "Beatlemania" while also working on his own classic rock songs. Nova's self-titled 1981 debut sold platinum and eventually hit the Top 10 in the U.S., propelled by the MTV and AOR radio favorite, "Fantasy." Subsequent CDs didn't match Nova's out-of-the-box success, but he remained in demand as both a guitarist and a writer, working with artists such as Michael Bolton and Lita Ford.

The last time Nova performed live was in 1995 with French musician Patrick Bruel. "It was grueling, being away from the family so much," recalls Nova, who has no plans to tour again, and whose last CD, 1997's *Nova's Dream*, truly was his last. "I'll never do another record for myself—no desire," he says. Back in the day, Nova was signed to Jambco, Jon Bon Jovi's label, and the "Fantasy" man remains close to his former associate. "I have three kids, and Jon's now a family man, so we talk about everything from music to diapers!"

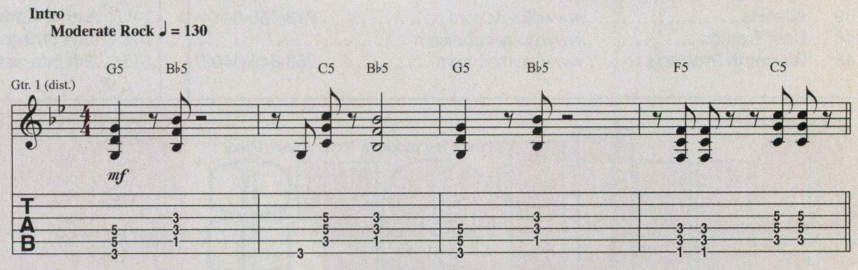
—KATHERINE TURMAN



2004

1981

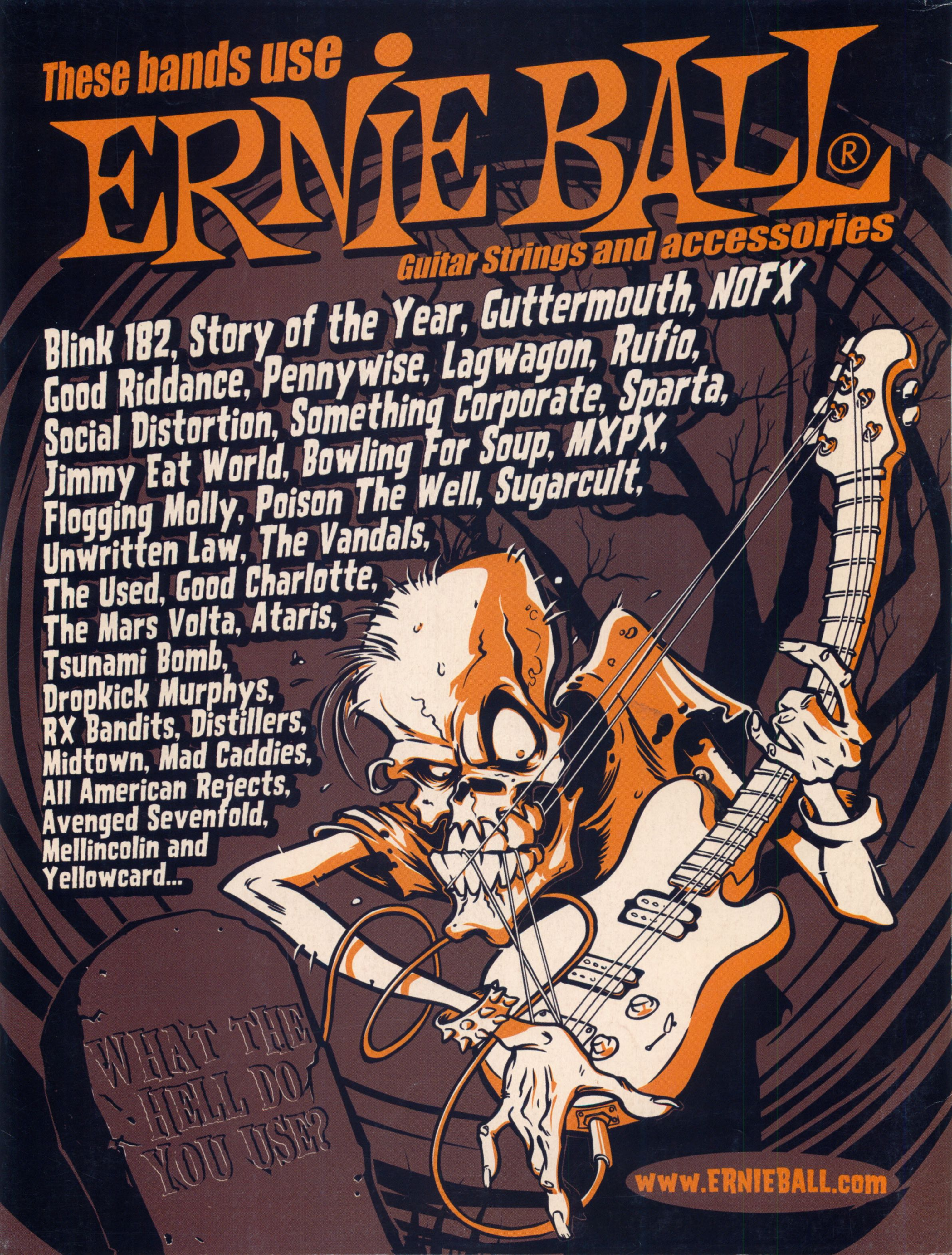
LOST LICKS **"Fantasy"** **From *Aldo Nova* (Portrait)** "I got in the studio, started playing piano, put on a drum loop, and started hitting these chords. Then I came up with the melody and words–it was all done in a day. I played a 1964 Gibson Les Paul Custom through a Lab L5 amp, miked by two Shure SM57s. My first record was easy, because it was total innocence to tape. There was no one telling me what not to do, so it turned out well. As the years went on, there was pressure from the record company and other people, so the songs didn't come out as clearly. The innocence was gone. My first CD was just reissued, and I'm not sick of talking about the song or those times. In fact, I listened to the album the other day to reminisce, and there's a lot of good stuff about it–it stands up well. Sure, it sounds a little dated, but not in a corny way."



Words and Music by Aldo Nova; Copyright © 1981 Sony/ATV Music Publishing Canada and Edition Musicale Caporuscio Enrg.; All Rights Administered by Sony/ATV Music Publishing, 8 Music Square West, Nashville, TN 37203; International Copyright Secured; All Rights Reserved; Reprinted by Permission of Hal Leonard Corporation

"I went through the 'ripping' stage, and I did a lot of 'hot' playing. Now I'm more inspired to write melodies and words."

LOS TRES AMIGOS DE MINISTRY.
John Monte
Xtone PC-2V
Al Jourgensen
LTD EC-404 Bass
Mike Scaccia
LTD EC-1000
MINISTRY
MINISTRY'S NEW CD
HOUSES OF THE MOLÉ
OUT NOW ON SANCTUARY
WWW.SANCTUARYRECORDSGROUP.COM
GUITARS
ESP
BASSES
www.espguitars.com
© 2004 ESP GUITARS USA


These bands use
ERNIE BALL®
Guitar Strings and accessories
Blink 182, Story of the Year, Guttermouth, NOFX
Good Riddance, Pennywise, Lagwagon, Rufio,
Social Distortion, Something Corporate, Sparta,
Jimmy Eat World, Bowling For Soup, MXPX,
Flogging Molly, Poison The Well, Sugarcult,
Unwritten Law, The Vandals,
The Used, Good Charlotte,
The Mars Volta, Ataris,
Tsunami Bomb,
Dropkick Murphys,
RX Bandits, Distillers,
Midtown, Mad Caddies,
All American Rejects,
Avenged Sevenfold,
Mellincolin and
Yellowcard...
WHAT THE HELL DO YOU USE?
www.ERNIEBALL.com